



Threatened with deportation and paid illegally low wages, recycling workers responded in a way nobody expected: They fought back.

PAGE 8

JAMIE HERRERA WORKS AT AN EAST BAY RECYCLING FACILITY.
PHOTO BY DAVID BACON

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This exhibition was organized by the Asian Art Museum in partnership with the San Francisco Museum of Modern Art. Presentation at the Asian Art Museum is made possible with the generous support of Prospect Creek Foundation, Fred Eychaner, Helen and Charles R. Schwab, Doris Fisher, The Bernard Osher Foundation, United Airlines, The Akiko Yamazaki and Jerry Yang Fund for Excellence in Exhibitions and Presentations, Jim Breyer, William Mathews Brooks, Eliza and Dean Cash, Sakurako and William Fisher, Fred M. Levin and Nancy Livingston, The Shenson Foundation, Hiro and Betty Jean Ogawa, Pacific Gas & Electric Company, Lucy Sun and Warren Felson, Jean and James E. Douglas, Jr., and an anonymous donor.

The Examiner



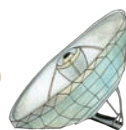
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AFFORDABLE HOUSING WIN

The **San Francisco Community Land Trust** announced its purchase of 2976 23rd Street, a 14-unit building with low-cost, shared housing where residents faced eviction, on June 9. The sellers had listed the building for \$1.7 million, and had already been contacted by an investor who wanted to evict tenants under the Ellis Act. Nevertheless, the property owners decided to sell to the Land Trust, which will in turn help the residents to form a housing cooperative so they can independently operate and control the building. “We are grateful to have played a part in seeing that the property will remain available as affordable housing — at least for the next 99 years,” said Brian Streiffer, one of the partners who agreed to sell to the Land Trust. “The fact this deal runs 180 degrees counter to the current trend of Ellis Act Evictions and gentrification in San Francisco just makes the conversion of the property to a Co-op that much more gratifying.”



HUMPTENTH

Everybody ready to do the Humpty Hump? One of SF’s most colorful celebrations, **Juneteenth** (www.sfuneteenth.org) — festival that marks the moment in 1865 when word reached slaves in Texas that they were free — is going big this year. Coinciding with the Black Film Festival (www.sfbff.org), this year’s Juneteenth features two-days of music, art, and food, Fri/13 and Sat/14. Headlining on Saturday” rapper Shock G, aka Humpty Hump (pictured) made famous by the 1990 Digital Underground song “Humpty Dance.”

ARCH OUSTED

First FLAX was forced to find a new space, now another venerable art store is being evicted: Potrero Hill stalwart **ARCH Drafting, Graphic, and Art Supplies** (www.archsupplies.com) has been kitting out art students with materials — and jobs — since 1978. According to KQED, the owner is displacing the store to “shore up the structure.” Like FLAX, ARCH owner Susie Colliver says the store is hoping to relocate soon.



WATCH THE WORLD CUP

The **World Cup** runs June 12-July 13. Will the US make it out of its group? Will Cristiano Ronaldo get past the (alleged) curse upon his injured knee? Will Neymar Jr. debut a new hairstyle in front of the Brazilian home crowd? And where will you go to watch all this happen? Some suggestions below.

- 1) **SoMa StrEat Food Park**: international array of food trucks, beer garden (with Brazilian beer specials), “lots of big-screen HDTVs.” www.somastreatfoodpark.com
- 2) For those who prefer to party indoors, with a full bar, club **Monarch** is going to be broadcasting all the games. (OK, “all the big matches” — so if your chosen side is too far down in the FIFA rankings you might be out of luck). www.monarchsf.com
- 3) North Beach’s **Cigar Bar** hosts a screening of Sat/14’s key clashes (i.e., you’re on your own for the early-AM Greece vs. Colombia game) with DJs spinning special World Cup jams. This weekend also happens to be the North Beach Festival, so you can get your street fair on before the games. www.aykutevents.com
- 4) Once again, there’ll be a giant screen outside of **SF City Hall** broadcasting most of the games. Also: food trucks, soccer skills clinics, mini-games, and other kid-friendly activities. www.worldcupsf.com
- 5) In the Metreon, **Jillian’s** will be screening all the games, with full bar and special menus. www.jillianssf.com

Celebrate the whole shebang with an opening party (samba dancers!) Sat/14 at **Supperclub** (www.supperclub.com). Also in SF, don’t forget *futbol* standbys **Mad Dog in the Fog**, **Danny Coyle’s**, **Ireland’s 32**, **Kate O’Brien’s**, and **Balompie Café**. | AP PHOTO BY PAULO DUARTE

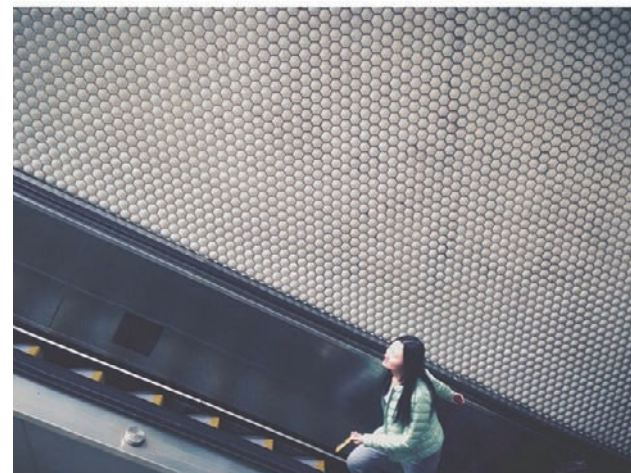
FRIEDKIN PRIDE

Pride month is in full effect: The de Young Museum is opening an fabulous exhibit of photographer **Anthony Friedkin**’s 1960s and ‘70s portraits of queer entertainers, hustlers, downtown denizens, and ordinary folk in San Francisco and Los Angeles (running through January 2015). The Fri/13, 6pm-9pm opening party, a ‘70s rock-themed stomper featuring drag chanteuse Honey Mahogany, the Whoa Nellies, and DJ Neel N. Kizmaz, should be a real gay hoot. More details at deyoung.famsf.org



MASONIC 2.0

The building formerly known as **Masonic Auditorium** will re-open in September after undergoing a substantial expansion, including the installation of a new concert stage, draping, flooring, VIP seating, light and art installations, and more. Now dubbed “The Masonic,” the venue will hold 3,300 people, and can host 54 events a year, as per promoter Live Nation’s negotiations with the city and some rather concerned Nob Hill neighbors. Dates on the calendar so far include the Pixies on Sept. 30 and Hall and Oates on Oct. 17. ARTIST RENDERING COURTESY LIVE NATION



SNAPSHOT: TRANSIT

PHOTO BY @COLLEENKUMMINS

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week’s paper. Each week we’ll pick a new theme, and a new favorite. Next week’s photo challenge theme: “bicycle,” in honor of our “Bikes, Buses, and Budgets” community forum Thu/12, 6-8pm at the LGBT Center.

GAME CHANGER

Anita Sarkeesian blew up the internet with her “Tropes VS Women” YouTube videos, socking it to the male-dominated video game world’s tendency to capture, subjugate and mutilate women in the virtual world. Now the savvy SF-based game critic is blowing up the Electronic Entertainment Expo, the video game world’s biggest conference in LA this week. Follow her on Twitter @FemFreq for the real scoop on E3.

SHRIMP BOY: CONVICT OR SAINT?

The differing portrayals of **Raymond “Shrimp Boy” Chow**, indicted in March for money laundering and other criminal charges along with Sen. Leland Yee and 25 others in a massive FBI operation, could not be more different. The federal complaint describes a gang leader who used his position as Dragonhead of an international crime organization to facilitate criminal dealings. Yet a motion for Shrimp Boy’s release on bail, filed by his attorney Tony Serra on June 9, describes an innocent man’s “incredible path towards redemption” from his criminal history, explaining that he “made a spiritual commitment ... to make San Francisco a better place for all people even if it came at great personal sacrifice.” It even references a letter from his girlfriend, who says Shrimp Boy gave away the second-hand clothes she bought him to street addicts, “so they could look presentable at job interviews.”



ALL THAT JAZZFEST

The 32nd annual **San Francisco Jazz Festival** kicks off June 11, with an impressive 44 different shows inside 12 days. The diverse lineup showcases the breadth of music that’s grown out of traditional jazz over the past two decades, from Hammond organ master Dr. Lonnie Smith and the Grammy-winning Pacific Mambo Orchestra (pictured) to the Latin indie-pop-flecked sounds of SF’s Diana Gameros and the modern jazz-hip-hop fusion of José James. Most events take place at the SFJAZZ Center; see www.sfjazz.org for details.

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Drought response hurts endangered species

BY MIKE LYNES

OPINION California's ongoing drought has brought hardship to nearly every corner of the state, but the Central Valley has been ground zero. Communities are struggling just to fill their taps, farmers are letting fields go unplanted, and dry conditions are decimating habitat for birds and other wildlife.

Clearly, our elected leaders need to pull together, put aside political agendas, and take steps to minimize harm from the drought by improving how we manage our water in California. Sadly, some have chosen to exploit the crisis for political points rather than find reasonable solutions.

As you read this, negotiations are just getting started between backers of drought relief bills from both the House of Representatives and the Senate. These will be difficult negotiations, as each piece of legislation contains an entirely different vision of a future California. We can only hope that common sense prevails.

Earlier this year, several members of the House of Representatives descended on the Central Valley for a series of press conferences at which they blamed the water shortages on environmental protections that placed fish before farmers and habitat before crops. They then returned to Washington and passed a drought relief bill, authored by Rep. David Valadao [R-CA21], which would override the Endangered Species Act, suspend the San Joaquin River Restoration efforts, and divert critically important water from the 19 Central Valley wildlife refuges.

Efforts like endangered species protection, water for the wildlife refuges, and the San Joaquin River Restoration settlement became necessary only after decades of habitat destruction due to water diversions that resulted in the loss of more than 90 percent of the Central Valley's wetlands and riparian habitats. The changes in California's water system to benefit cities and farms has resulted in population declines in more than 80 percent of California's native fish species while migratory shorebirds and waterfowl populations have also endured significant declines.

Drought legislation should not make it even harder to hold on to our last remnants of habitat.

Sen. Dianne Feinstein has proposed legislation for drought relief

without gutting environmental protections. While the version of Feinstein's bill that recently passed the Senate no longer has provisions to actively help birds and habitat that it had, it nonetheless preserves several essential environmental protections.

Some in the House are vowing to ensure that any drought legislation will include Valadao's provisions to gut the Endangered Species Act and disregard management of wildlife and habitat. This effort is really just the same they have made for years under the guise of "drought relief." It's cynical opportunism to serve a particular special interest. If successful, this policy shift will have long-term negative impacts without providing any real relief to farmers.

We are already seeing the biological impacts of the drought. Just last week, a report from the California Department of Fish and Wildlife showed a 20 percent decline in the number of breeding mallards over last year. While the survey showed that the total number of breeding ducks was only slightly slower — 448,750, compared to 451,300 last year — this year's number is nonetheless 23 percent below the long-term average. Department officials cited the degradation of Central Valley habitat due to the ongoing drought as the cause. We've seen similar declines in breeding efforts in other birds as well, including pelicans, hawks, and owls.

Hardship due to the drought hasn't been caused by the Endangered Species Act or the small amounts of water that go to Central Valley wildlife refuges. It's been caused by an inadequate water infrastructure, decades of poor management worsened by California's byzantine water laws and policies, and, of course, Mother Nature herself.

The smarter way forward is for the House to adopt Feinstein's bill without playing political games with the Endangered Species Act, Central Valley wildlife refuges, or the San Joaquin River restoration.

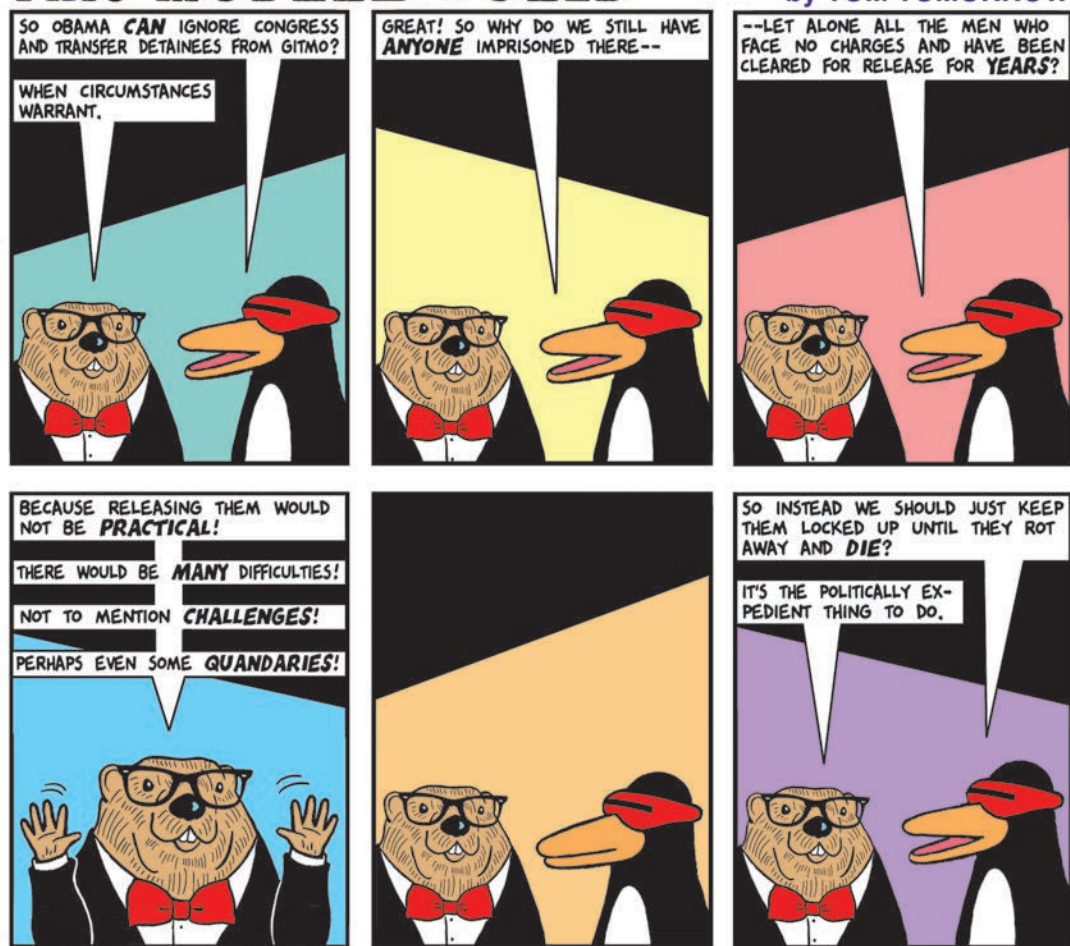
The House's version of drought legislation will only divide the various interests in the Central Valley, at a time when we need unity and sound policy.

We hope that Feinstein will hold firm against that House resolution's supporters. **SFBG**

Mike Lynes is the public policy director for Audubon California.

THIS MODERN WORLD

by TOM TOMORROW



Housing crisis requires creative thinking

EDITORIAL Does the construction of brand new high-end towers represent the only possible opportunity for new affordable housing in San Francisco? To hear the arguments of those bemoaning the passage of Proposition B, the ballot measure overwhelmingly approved June 3 requiring voter approval for increased building heights along the waterfront, you'd think so.

Shortly after Prop. B had been decided, the Washington Post ran a headline proclaiming: "Voters in one of America's most expensive cities just came up with another way to block new housing." The idea seems to be that by making it harder for developers to build waterfront towers incorporating a small percentage of affordable units, San Francisco has sealed itself off from any new affordable housing, forever.

To buy this argument, you must resign yourself to a world where the only conceivable pathway for housing average-income people is to hope high-end developers decide to incorporate affordable housing into massive complex-

es for the wealthy on a narrow strip of waterfront property. Which just isn't a terribly creative solution.

Surely, alternatives exist. The city is brimming with clever people who are skilled at creative thinking and aren't afraid to dream big. Why not apply some brainpower to the housing crisis? Here are a few ideas.

- Change city law to allow people to build their own backyard cottages to rent out at affordable prices. Here we must holler at the Public Press, which is hosting a conference Fri/13 called "Hack the Housing Crisis," and recently calculated that San Francisco could theoretically add another residence to each of its 124,000 single-family lots if the city were to legalize backyard cottages. That would increase the total number of households by 33 percent; no luxury towers required.

- Make the most of public land holdings. A Budget and Legislative Analyst's report in March 2012 determined that city agencies have in their possession at least 27 underutilized "surplus" properties.

Under the Administrative Code, the top priority for such lands is affordable housing, yet they go unused. Why not prioritize the transfer of these parcels for 100 percent affordable projects?

- Figure out some alternative financing schemes. Recent changes to federal law sanction crowd funding for real estate projects, an option that didn't previously exist. Say some affordable housing people got together, started an online fundraising campaign, bought vacant properties for conversion into affordable units, and secured public funding to make the whole thing pencil out. Real estate investors won't give a project a green light unless they're guaranteed a stupidly high return; maybe under this scenario, thousands of nontraditional investors who care about the city they live in could reap small bonuses for pitching in.

And by the way, developers are still free to propose affordable housing projects under Prop B. In fact, voters might be much happier to sign off on that idea than high-end luxury condo towers. **SFBG**

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FROM LEFT: STRIKING ACI WORKERS AT THE GATE TO THE FACILITY, DEMANDING THE RIGHT TO RETURN TO THEIR JOBS AFTER THEIR WORK STOPPAGE; FIRED WORKERS FROM ACI MEET WITH SUPPORTERS FROM LOCAL CHURCHES. PHOTOS BY DAVID BACON



BY DAVID BACON
news@sfbg.com

NEWS We all want to be responsible for our environment. We sort our trash. We put the right things into the right containers, and feel good when we see them at the curb on trash pickup day.

Then the trash disappears. End of story.

But really, it's not the end. Not only does the trash go somewhere, but people still have to sort through what we've thrown away. In a society full of people doing work that's unacknowledged, and often out of sight, those who deal with our recycled trash are some of the most invisible of all.

Sorting trash is dangerous and dirty work. In 2012 two East Bay workers were killed in recycling facilities. With some notable exceptions, putting your hands into fast moving conveyor belts filled with cardboard and cans does not pay well — much less, for instance, than the jobs of the drivers who pick up the containers at the curb. And the sorting is done almost entirely by women of color; in the Bay Area, they are mostly immigrants from Mexico and Central America, as well as some African Americans.

This spring, one group of recycling workers, probably those with the worst conditions of all, finally had enough. Their effort to attain

Invisible no more

The East Bay's recycling workers have had enough

higher wages, particularly after many were fired for their immigration status, began to pull back recycling's cloak of invisibility. Not only did they become visible activists in a growing movement of East Bay recycling workers, but their protests galvanized public action to stop the firings of undocumented workers.

ILLEGAL WAGES FOR "TEMPORARY" WORKERS

Alameda County Industries occupies two big, nondescript buildings at the end of a cul-de-sac in a San Leandro industrial park. Garbage trucks with recycled trash pull in every minute, dumping their fragrant loads gathered on routes in Livermore, Alameda, and San Leandro. These cities contract with ACI to process the trash. In the Bay Area, only one city, Berkeley, picks up its own garbage. All the rest sign contracts with private companies. Even Berkeley contracts recycling to an independent sorter.

At ACI, the company contracts out its own sorting work. A temp agency, Select Staffing, hires and employs the workers on the lines. As

at most temp agencies, this means sorters have no health insurance, no vacations, and no holidays. It also means wages are very low, even for recycling. After a small raise two years ago, sorters began earning \$8.30 per hour during the day shift, and \$8.50 at night.

Last winter, workers discovered this was an illegal wage.

Because ACI has a contract with the city of San Leandro to process its recycling, it is covered by the city's Living Wage Ordinance, passed in 2007. Under that law, as of July 2013: "Covered businesses are required to pay no less than \$14.17 per hour or \$12.67 with health benefits valued at least \$1.50 per hour, subject to annual CPI [consumer price index] adjustment."

There is no union for recycling workers at ACI, but last fall some of the women on the lines got a leaflet advertising a health and safety training workshop for recycling workers, put on by Local 6 of the International Longshore and Warehouse Union. There, they met the union's organizing director,

Agustin Ramirez. "Sorting trash is not a clean or easy job anywhere," he recalls, "but what they described was shocking. And when they told me what they were paid, I knew something was very wrong."

Ramirez put them in touch with a lawyer. In January, the lawyer sent ACI and Select a letter stating workers' intention to file suit to reclaim the unpaid wages. ACI has about 70 sorters. At 2,000 work hours per year each, and a potential discrepancy of almost \$6 per hour, that adds up to a lot of money in back wages.

The response by ACI and Select was quick. In early February, 18 workers — including all but one who'd signed onto the initial suit — were called into the Select office. They were told the company had been audited by the Immigration and Customs Enforcement agency of the Department of Homeland Security a year before, and that ICE had questioned their immigration status. Unless they could provide a good Social Security number and valid work authorization within a few days, they'd be terminated.

Instead of quietly disappearing, though, about half the sorters walked off the lines on Feb. 27, protesting the impending firings and asking for more time from the company and ICE. Faith leaders and members of Alameda County United for Immigrant Rights joined them in front of the ACI office. Workers came from other recycling facilities. Jack in the Box workers, some of whom were fired after last fall's fast-food strikes, marched down the cul-de-sac carrying their banner of the East Bay Organizing Committee. Even Jim Prola, a San Leandro city councilman, showed up.

"The company told us they'd fire anyone who walked out," said sorter Ignacia Garcia. But after a confrontation at the gate, with trucks full of recycled trash backed up for a block, Select and ACI managers agreed the strikers could return to work the following day. The next week, however, all 18 accused of being undocumented were fired. "Some of us have been there 14 years, so why now?" wondered Garcia.

In the weeks that followed, East Bay churches, which earlier called ICE to try to stop the firings, collected more than \$6,500 to pay rent for nine families. According to Rev. Deborah Lee, director of the Interfaith Coalition for Immigrant Rights, "after they had a chance

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Luis Valladares, East Bay recycler

INTERVIEW BY DAVID BACON

“My father is a farmer in Chiapas, and grows corn, mangoes, and bananas. Our land wasn’t enough to support our family, though. The little we were able to grow was just to eat.

“When I was 16 I left home and school, and went to Mexico City. Parents never want their children to leave. But we ... can’t stay. The majority of young people in my town have left, like me, looking for a way to help their families survive.

“In Mexico City I found work as a musician, because I play the marimba. Then I met my wife. I was the one who suggested to her that we come here. I came first and found a job with this same agency. After five months, I put together enough money to bring my wife.

“We had a daughter we had to leave behind. She was just 3 when we left, and she’s 16 years old now. This was very hard for us. We send money home for her, but she doesn’t want to come live here and leave her grandmother. We don’t want to force her. And now, of course, it’s much harder to come. It’s not just more expensive, but you’re risking your life.

“When we were thinking about coming



here, my idea was that we’d stay here for two or three years, save up some money, and then go back and build a house. Now we’ve been here 14 years, and we can’t go back. My children belong here, and there are a lot of benefits for them here.

“I worked at ACI for 12 years. When I started I was a sorter on the line. Then they asked me if I wanted to operate machinery. I ran the packing machine. My job was to watch the line, and calculate the weight of the material going into the machine. If I let

too much go in, the machine would seize up. It would be a big headache.

“No one is irreplaceable, but it takes any one time to learn. You can’t go to sleep on this machine. If you fall in, you’ll wind up in pieces. This is a very dangerous place to work.

“At another company, a friend of my wife reached in to free a piece of metal that had jammed the machine. The machine grabbed his foot. He didn’t lose it, but he’s disabled now.

“When I started at ACI they paid me \$6.75 an hour. I left in 2009 because they

were only paying me \$8.50. But the person they hired to replace me wasn’t very good at the job. After a year, the agency called me and I went back at \$10 an hour.

“I didn’t know about the living wage, but some women at work talked with Agustin from the union and decided to file the suit. I never imagined they would fire us for this.

“I thought if we filed a suit, it might lead to having a union. Instead, [the agency managers] said, ‘We want you to re-verify your Social Security number, and bring us proof that you can continue to work here.’

“If we had good numbers we’d never have the kind of problems we have now. By 2001, when I came, you could not get a real Social Security number, although long ago you could.

“At first I was very angry. I felt helpless. And then quickly I began to worry. I have to pay the rent, the bills. The kids have to eat. When you’re working, you only make enough just to live.

“I haven’t been able to find another job. My wife is working, but only part time. Lately I’ve been going out to work with some friends. But it’s just two or three days a week. Every penny I make I’m putting away to pay the rent.

“I don’t believe that what happened to us at ACI is just. We’re looking for the welfare of our families, trying to get a fair wage so we can live better. People need to understand what happened to us — the abuse and low pay that immigrants have to live with.” **SFBG**

Editor’s note: Valladares’ name was changed to protect his identity.

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CONT>>

to meet the fired workers and hear their stories, their hearts went out to these hardworking workers and parents, who had no warning, and no safety net.” Money is still coming in, she says.

ONE OF MANY BATTLES

Because cities give contracts for recycling services, they indirectly control how much money is available for workers’ wages. But a lot depends on the contractor. San Francisco workers have the gold standard. Recology, whose garbage contract is written into the city charter, has a labor contract with the Teamsters Union. Under it, workers on its recycle lines are guaranteed to earn \$21 an hour.

Across the bay, wages are much lower.

ACI is one battle among many taking place among recycling workers concerning low wages. In 1998, Ramirez and the ILWU began organizing sorters. That year 70 workers struck California Waste Solutions, which received a contract for half of Oakland’s recycling in 1992. As at ACI, workers were motivated by a

living wage ordinance. At the time, Oakland mandated \$8 an hour plus \$2.40 for health insurance. Workers were only paid \$6, and the city had failed to monitor the company for seven years, until the strike.

Finally, the walkout was settled for increases that eventually brought CWS into compliance. During the conflict, however, it became public (through the Bay Guardian in particular) that Councilman Larry Reid had a financial interest in the business, and that CWS owner David Duong was contributing thousands of dollars in city election races.

Waste Management, Inc., holds the Oakland city garbage contract. While garbage haulers have been Teamster members for decades, when Waste Management took over Oakland’s recycling contract in 1991 it signed an agreement with ILWU Local 6. Here too workers faced immigration raids. In 1998, sorters at Waste Management’s San Leandro facility staged a wildcat work stoppage over safety issues, occupying the company’s lunchroom. Three weeks later immigration agents showed up, audited company records, and eventually deported eight of them. And last year another

three workers were fired from Waste Management, accused of not having legal immigration status.

Today Waste Management sorters are paid \$12.50 under the ILWU contract — more than ACI, but a long way from the hourly wage Recology pays in San Francisco. Furthermore, the union contracts with both CWS and Waste Management expired almost two years ago. The union hasn’t signed new ones, because workers are tired of the second-class wage standard.

To increase wages, union recycling workers in the East Bay organized a coalition to establish a new standard — not just for wages, but safety and working conditions — called the Campaign for Sustainable Recycling. Two dozen organizations belong to it in addition to the union, including the Sierra Club, the Global Alliance for Incinerator Alternatives, Movement Generation, the Justice and Ecology Project, the East Bay Alliance for a Sustainable Economy, and the Faith Alliance for a Moral Economy.

ILWU researcher Amy Willis points out, “San Francisco, with a \$21 wage, charges garbage rates to customers of \$34 a month. East Bay

recyclers pay half that wage, but East Bay ratepayers still pay \$28-30 for garbage, recycling included. So where’s the money going? Not to the workers, clearly.”

Fremont became the test for the campaign’s strategy of forcing cities to mandate wage increases. Last December the Fremont City Council passed a 32-cent rate increase with the condition that its recycler, BLT, agree to provide raises. The union contract there now mandates \$14.59 per hour for sorters in 2014, finally reaching \$20.94 in 2019. Oakland has followed, requiring wage increases for sorters as part of the new recycling contract that’s currently up for bid.

Good news for those still working. But even for people currently on the job, and certainly for the 18 workers fired at ACI, raising wages only addresses part of the problem. Even more important is the ability to keep working and earn that paycheck.

CRIMINALIZING IMMIGRANT WORKERS

When ACI and Select told workers they’d be fired if they couldn’t produce good Social Security numbers and proof of legal immigration status, they were only “obeying the

law.” Since 1986, U.S. immigration law has prohibited employers from hiring undocumented workers. Yet according to the Pew Hispanic Trust, 11-12 million people without papers live in the U.S. — and not only do the vast majority of them work, they have to work as a matter of survival. Without papers people can’t collect unemployment benefits, family assistance, or almost any other public benefit.

To enforce the law, all job applicants must fill out an I-9 form, provide a Social Security number and show the employer two pieces of ID. Since 1986 immigration authorities have audited the I-9 forms in company personnel records to find workers with bad Social Security numbers or other ID problems. Immigration and Customs Enforcement (ICE) then sends the employer a letter, demanding that it fire those workers.




According to ICE, last year the agency audited over 2,000 employers, and similar numbers in previous years. One of the biggest mass firings took place in San Francisco in 2010, when 475 janitors cleaning office buildings for ABM Industries lost their jobs. Olga Miranda, president of

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Cristina Lopez, East Bay recycler

INTERVIEW BY DAVID BACON

"I first applied for a job at the Select agency in 2000. A lot of people had told me that this job was really bad. At first they put me on the cardboard line. That didn't seem so bad because it's not so dirty. It's just that the cardboard stacks up so fast. But then they put me on the trash line, which was a lot dirtier. But the thing is, I needed the job. So I worked hard, and the years passed, and I was still there.

"The worst position — the one with the heaviest and dirtiest work — is the trash line. All the really terrible things are there. Things like dirty diapers. There are dangers too. Broken glass. Rusty iron.

"I got punctured twice by hypodermic needles, and they sent me to the hospital. I was really scared. You could get HIV. They kept checking my blood at a clinic in Castro Valley for eight months afterwards, for AIDS or hepatitis or other illnesses.

"Afterwards, the agency said the company had checked my papers and found out that they weren't any good. I wouldn't be able to work anymore if I couldn't give them new papers within a month. I told her I wanted to see this in writing, and I'd take it to a lawyer before I signed anything. I told her, 'With the lousy wages you're paying us, do you think you're going to find people with good Social Security numbers?'

"After the month was up they didn't say anything. I knew three people after that who were called into the office after they'd been punctured by a needle, and the company then checked their papers. But they lost their jobs, because they didn't speak up the way I did.

"Once I was sorting on the line and a heavy piece of equipment fell on me. It really hurt me bad, but they didn't pay me anything for that or send me to the doctor. Last November I slipped and fell while I was putting a cylinder on the forklift, and it hit me in the stomach. They didn't do any-



thing for me that time either.

"We don't have any medical insurance. No vacations. Nothing. They call us temporary workers ... but we're not really temporary. Many of us have been working at ACI for many years.

"When I started at ACI they were paying me \$8 an hour. They made us work 10 or 12 hours every day, standing in one place. If we got sick and asked for time off they'd deny it. Every Saturday was mandatory. If we went to the bathroom, they'd look at their watch to see how much time we were taking.

"Then in 2012 they started two shifts and raised the wages to \$8.50 for nights and \$8.30 for days. I don't think that's a fair wage. In one safety meeting I asked them to give us a raise. Then the manager yelled at me ... Afterwards he told me I had to go apologize in the office.

"Once a woman said we'd go on strike and Brenda, the manager, said we'd all be fired if we did.

"Then they decided to motivate us by giving us clocks as presents, but they didn't work. When I asked why they'd give us broken clocks the company was insulted, but I see better stuff in the trash.

"We never knew that San Leandro had a living wage law. We learned about it when we talked with the union organizer, Agustin. We decided to file a court case to force them to raise the wages.

"Then in February they began calling us in to say they'd started checking our papers. When I asked a manager why, she said it was partly because we'd sued the company and partly because the company had been audited by *la migra* [immigration authorities]. People have worked here for 14 or 15 years, and no one ever said anything to them before. Now that we filed the suit, we're getting fired.

"Since I got fired, I've been very worried about my situation. I can't get hired and my sons lost their jobs in Los Angeles and came up to live with me. My PG&E bill is very high, \$258. The water bill came — \$239. The rent is \$1,250. We're all living in one room and renting out the others just to be able to pay it.

"I've been here 14 years, and it's impossible for me to go back to Apatzingan, in Michoacan, where I was born. I may not have a job right now, but I don't regret anything. I'm going to struggle, and continue moving ahead." **SFBG**

Editors' note: Cristina Lopez' name has been changed to protect her identity

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CONT.>>

Service Employees Local 87, the city's janitors union, charges: "You cannot kill a family quicker than by taking away their right to find employment. The I-9 audits, the workplace raids, E-Verify, make workers fear to speak out against injustices, that because of their immigration status they have no standing in this country. They have criminalized immigrants. They have dehumanized them."

One fired janitor, Teresa Mina, said at the time, "This law is very unjust. We're doing jobs that are heavy and dirty, to help our children have a better life, or just to eat. Now my children won't have what they need."

Similar I-9 audits have taken place in the past two years at the Pacific Steel foundry in Berkeley, at Silicon Valley cafeterias run by Bon Appetit, at South Bay building contractor Albanese Construction, and at the Dobake bakery, where workers prepare food for many Bay Area

schools. All are union employers.

Sometimes the audits take place where workers have no union, but are protesting wages and conditions. Like the ACI workers, in 2006 employees at the Woodfin Suites hotel in Emeryville asked their employer to raise their wages to comply with the city's living wage ordinance. Twenty-one housekeepers were then fired for not having papers. Emeryville finally collected over \$100,000 in back pay on their behalf, but the workers were never able to return to their jobs.

Last fall, as fast-food workers around the country were demanding \$15 an hour, several were fired at an Oakland Jack in the Box for being undocumented. "They knew that when they hired us," said Diana Rivera. "I don't believe working is a crime. What we're doing is something normal — we're not hurting anyone." The Mi Pueblo Mexican market chain also fired many workers in an immigration audit, during a union organizing drive.

Because the audits are not public, no exact total of the number of

workers fired is available. ICE spokesperson Virginia Kice would not comment on the audit at ACI. In response to an information request, she stated: "To avoid negatively impacting the reputation of law-abiding businesses, we do not release information or confirm an audit unless the investigation results in a fine or the filing of criminal charges." Neither ACI nor Select Staffing responded to requests for comment.

San Francisco became a leader in opposing the firings in January, when the Board of Supervisors passed unanimously a resolution calling on the Obama administration to implement a moratorium on the audits and on deportations. Other cities, like Los Angeles, have also opposed deportations, but San Francisco added: "End the firings of undocumented workers by ending the I-9 audits and the use of the E-Verify system."

Gordon Mar, of Jobs with Justice, urged the board to act at a rally in front of City Hall. "When hundreds of workers are fired from their jobs," he declared, "the damage is felt far

beyond the workers themselves. Many communities have voiced their opposition to these 'silent raids' because they hurt everyone. Making it a crime to work drives people into poverty, and drives down workplace standards for all people." Like many Bay Area progressive immigrant rights activists, Mar calls for repealing the section of immigration law that prohibits the undocumented from working.

The Board of Supervisors urged President Obama to change the way immigration law is enforced, in part because Congress has failed to pass immigration reform that would protect immigrants' rights. The Senate did pass a bill a year ago, but although it might eventually bring legal status to some of the undocumented, other provisions would increase firings and deportations.

Like the Board of Supervisors, therefore, the state Legislature has also passed measures that took effect Jan. 1, to ameliorate the consequences of workplace immigration enforcement: AB 263, AB 524, and SB 666. Retaliation is now illegal

against workers who complain they are owed unpaid wages, or who testify about an employer's violation of a statute or regulation. Employers can have their business licenses suspended if they threaten to report the immigration status of workers who exercise their rights. Lawyers who do so can be disbarred. And threats to report immigration status can be considered extortion.

It's too early to know how effective these new measures will be in protecting workers like the 18 who were fired at ACI. While a memorandum of understanding between ICE and the Department of Labor bars audits or other enforcement actions in retaliation for enforcing wage and hour laws, ICE routinely denies it engages in such retaliation.

Yet, as difficult as their situation is, the fired recyclers don't seem to regret having filed the suit and standing up for their rights. Meanwhile, the actions by the cities of Oakland and Fremont hold out the promise of a better standard of living for those still laboring on the lines. **SFBG**

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NEWS TRANSIT

HARRY BRIDGES, PRESIDENT OF THE INTERNATIONAL LONGSHORE AND WAREHOUSE UNION (ILWU), ADDRESSES A MASS MEETING IN SAN FRANCISCO ON MARCH 10, 1965. AP FILE PHOTO

BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

NEWS San Francisco's municipal transportation system stood still, stranding middle class riders. Riots raged throughout the city as over 1,500 streetcar drivers, known as carmen, fought with bottles and stones for higher wages. Left with few options, stranded San Franciscans took to other means to get to work: by foot, by bicycle, and by horse-drawn carriage.

The year was 1907, and United Railroads carmen raged against their Baltimore-based bosses in a year-long strike, in the wake of the great earthquake and fires that leveled much of the city of St. Francis. It was a clash that made last week's Muni driver sickout look tepid and tame by comparison.

"It was one of the single bloodiest strikes in San Francisco history," Fred Glass, who teaches labor history at City College of San Francisco, told us. "People were killed on both sides as the cars were run by armies of scabs."

But minus the violence, the century-old union action has eerie parallels to last week's Muni sickout, the "non-strike" in which nearly 500 Muni drivers left buses stagnant in garages across San Francisco. The similarities begin with antiunion sentiments in the mainstream press.

As the conservative-leaning San Francisco Chronicle did during this sickout, one of the city's papers-of-record, The Call, lambasted the unions and city officials alike in 1907.

"Two of the most essential public utilities, the streetcar monopoly and the telephone monopoly, are tied up," The Call wrote in a front-page editorial on May 7, 1907. "Where — and the question must suggest itself irresistibly to every man with a spoonful of brains — where does the public get off?"

The Call offered to publish the tirades of everyday citizens. Today, we have the opportunity to hear the hew and cry more directly. Last week, #MuniSickOut was a top San Francisco trending Twitter hashtag, as irate tweeters pounded their thumbs on smartphones with thoughts like that of user @ReggieMuth: "Grind the city to a halt? You should pay the consequences."

Muth's sentiment was echoed by many on the Twittersverse. Angry citizens emailed city leaders as well. One constituent wrote to Sup. David Chiu's office that, "Public transportation workers held the public hostage for their greedy demand on pay and benefits."

The San Francisco Municipal Transportation Agency proposed



Streetcar standoff

Muni sickout echoes earlier labor clashes and economic inequities

Muni workers pay into their pensions more than it was offering in salary increases, amounting to a pay cut of \$1.10 per hour. Muni workers make on average \$29.52 an hour, the sixth-highest paid transit workers in the nation, according to the SFMTA. But San Francisco also has the highest cost-of-living in the country.

Transit Workers Union Local 250-A President Eric Williams told us most Muni drivers were long ago priced out of living in San Francisco. "The only members that live inside the city are those who purchased a home 20 or so years ago," he told us. "The majority of our members live outside the city."

Muni workers' wages used to be mandated to be the second-highest in the nation. But in 2010 voters passed Proposition G, requiring Muni worker wages be subject to binding arbitration that the union says is skewed in the city's favor. But Prop. G and city code also prevent workers from striking, hence the drivers calling in sick en masse.

By modern standards the Muni sickout was labeled extreme, by the Chronicle and others. San Franciscans of 1907 feared the URR carmen's strike for another reason: The workers were ready to die for their cause. The strike was known as Bloody Tuesday.

On May 7, 1907, a mob of URR carmen formed outside the Turk and Fillmore car barn. At 3:25pm, six

streetcars emerged, greeted by a hail of sticks and stones from the strikers. The cars were driven by scabs who crossed the picket lines. More dangerously, they were also manned by gunmen at the behest of the infamous URR strikebreaker, James A. Farley.

A second pelting of sticks and stones drew action: Farley and his men opened fire on the crowd. Bullets sprayed wildly into nearby police and union men alike. The strikers ran for cover and fired back. A gun battle echoed past what is now a Bi-Rite grocery, ending only when the strikers lacked the ammo to carry on.

"CAR STRIKE LEADS TO BLOOD" read The Call's headline on Wednesday, May 8, 1907. The first to die was 19-year-old James Walsh, a teamster who was shot through the head. Ultimately, two died and 20 were injured that day. The strikers would bear six fatalities by 1908.

San Francisco is not only experiencing transit strike déjà vu, but a repeat of the economic circumstances around the historical Bloody Tuesday, with a wealth gap approaching historic highs. According to the Pew Research Center, in 2012 the top 1 percent of Americans took home about 22 percent of the nation's wealth, and the bottom 90 percent of the country took home less than 50 percent of the nation's wealth.

A look at a graph of income inequality shows two giant spikes of

the 1 percent's massive wealth, one spire in the modern era, and another spire planted firmly in the gilded era of the early 1900s, altered only by the Great Depression and the leveling economic policies adopted to address it.

"We're back to the level of inequality that existed at that time now," Glass said. "To me that suggests there's the potential for that kind of explosive conflict between classes."

The 1907 strike was one of series of labor battles around the country as wealth became consolidated in fewer and fewer hands, peaking with the stock market crash of 1929, after which the continuing hard times led to one of the most famous union actions in San Francisco history, the Longshoreman's Strike of 1934.

Led by Australian-born Harry Bridges, the Longshoreman's Strike seized San Francisco even more boldly than on Bloody Tuesday, with other unions participating in a general strike that paralyzed the city. That and other labor battles compelled Congress to adopt the National Labor Relations Act, cementing union power that strengthened the middle class, which is today disappearing.

"It's poor or rich in this city," TWU's Williams told us. "There's no in between, that's no secret."

But worse than just a hollowing out of San Francisco's middle class, modern workers teeter on the edge. Creatives, designers, tech employees, and other professionals are increasingly independent contractors, "freelancers" with little wage or job security protections. Many tech workers, notably younger and libertarian-leaning, also may have little experience with unions, Glass said.

The difference in sentiment between the 1900s and now may be that of will. Glass tells a story from one of his History of California Labor classes. The year was 1991, and as is usual with most community colleges, Glass' class drew people of a wide range of ages.

"One of my students was a woman in her late 70s," he recalled, "and she listened as I talked about the situation before the Longshoreman's Strike. I mentioned some people were disappearing, people lost their jobs, there was a dark mood, even suicides. She stopped me right there."

"She said 'I was there, and what you're saying is completely wrong. Sure, some people despaired, but when we organized, we had hope. You want to know about despair? Now is the real despair, because people don't think they can change anything.'" **SFBG**



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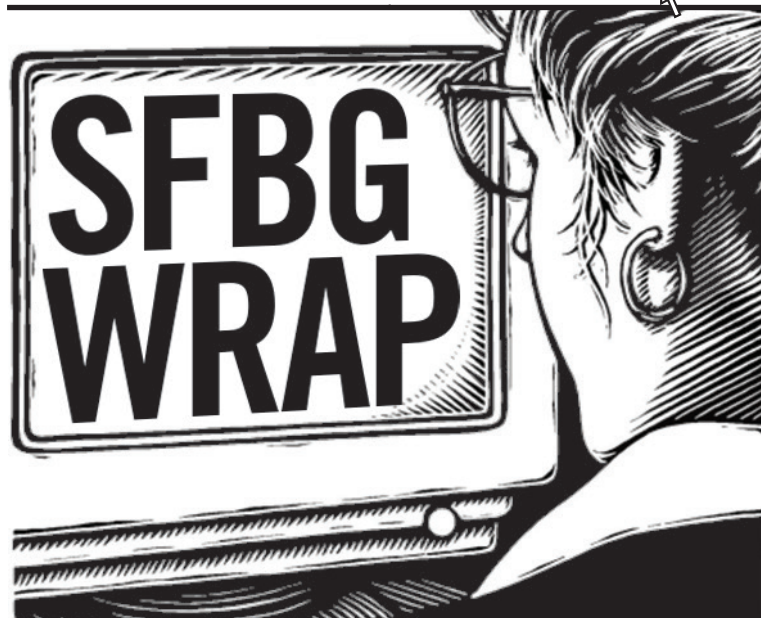
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REFINERY PERMIT CHALLENGED

Communities for a Better Environment, known for its watchdog efforts around Chevron's Richmond oil refinery, has filed a lawsuit against the Bay Area Air Quality Management District for authorizing a permit to Chevron for a refinery construction project

that's still undergoing environmental review.

Known as a "modernization," the project would essentially make it easier for the oil giant to process lower-quality crude, a practice CBE contends would significantly increase greenhouse-gas emissions.

CBE's lawsuit charges that the Air District granted an "authority to construct" permit, which also authorizes operation, despite that

a state-mandated environmental review is far from complete, with a draft review being released just this past March. "The authority to construct should be issued *after* the [environmental impact review]," CBE attorney explained. Roger Lin explained in an interview.

The permit was originally granted in 2008, Lin explained, but it was based on an earlier environmental review that was later thrown out in court due to a failure to properly calculate resulting air quality impacts. Since then, stricter greenhouse-gas regulations were passed.

Nevertheless, the "authority to construct" permit was renewed in 2012. "This permit was approved the same month that the Chevron refinery blew up," igniting a fire that could be seen for miles, noted CBE spokesperson Steven Low.

When the Bay Guardian phoned the Air District for comment, Public Information Officer Ralph Borrmann told us there wasn't much he could say on the matter. "Since it's a lawsuit," he said, "We're just not able to comment on current or existing information." (Rebecca Bowe)

GOVERNMENT WATCHDOGS APPOINTED

In a win for government transparency, a slew of strong new appointments for a city government watchdog group won approval June 5.

Society of Professional Journalists appointees Mark Rumold and Ali Winston, League of Women Voters appointee Allyson Washburn, and Attorney Lee Hepner won confirmation from the Board of Supervisors' Rules Committee as appointees to the Sunshine Ordinance Task Force, pending approval by the full board.

The Sunshine Ordinance Task Force was formed in the '90s and is tasked with ensuring city agencies adhere to government transparency laws.

Supervisors had previously blocked SPJ appointments to the task force, stemming from a political skirmish dating back to 2011 that led to an impasse lasting more than two years, causing delays before new appointments were made. "That prevents the task force from doing the job it was supposed to do," Liz Enochs, immediate past president of

the SPJ, told the committee.

The Rules Committee initially rejected the new appointees, with Sups. Katy Tang and Norman Yee asking for a stronger showing of diversity.

That caused rumblings among local journalists, who know Winston is of Middle Eastern descent. "I want the committee to know my mother is [Turkish], my family is throughout eastern Europe and the Middle East," he said. "I'm very cognizant of Middle Eastern and Muslim concerns in San Francisco."

Washburn, the League of Women Voter's candidate, also addressed her diversity credentials.

"First of all, I'm a woman," she said, "also I'll be the oldest member."

Sup. Yee interrupted, saying with a smile, "I can relate to you!"

(Joe Fitzgerald Rodriguez)

VOTERS APPROVE WATERFRONT PROP




The June 3 election attracted an abysmally low voter turnout, but at least one important ballot measure was decided. Proposition B, backed by a campaign committee known

CONTINUES ON PAGE 18 >>

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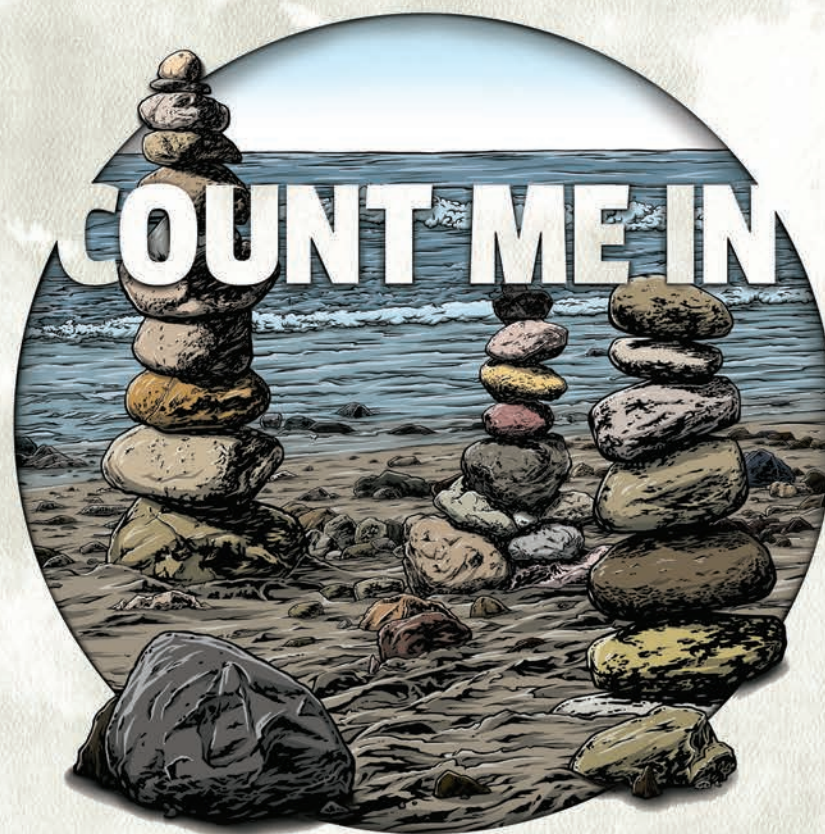
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VOTERS APPROVE WATERFRONT PROP CONT>>

as No Wall on the Waterfront, won handily with a 19 percentage point lead at the polls.

At the Yes on B campaign party at Sinbad's, former Mayor Art Agnos described the outcome as a win for the people of San Francisco. "I think this vote is a decisive vote," Agnos said, "that sends a message to City Hall that people in San Francisco want to protect the waterfront."

The ballot measure will require voter approval for waterfront development projects that exceed established building height limits.

At Oddjob, a SoMa cocktail bar, opponents of Prop. B were in a grim mood on election night.

Patrick Valentino, a No on B spokesperson, said his camp had a "more complex message" to convey. He thought their thesis, arguing luxury condos take pressure off the housing market, wasn't heard by voters.

Meanwhile, in the Assembly race for soon-to-be termed out Tom Ammiano's seat, Board President David Chiu and Sup. David Campos emerged as the first- and second-place primary winners, respectively, setting them up to face off against one

another in November as expected.

Chiu prevailed, with 48 percent to Campos' 43 percent, a five percentage point lead. But from the start of the night to the end, Campos was able to close a gap that was initially larger, setting the stage for a close race in November.

All told, 22 percent of San Francisco registered voters cast ballots in the June 3 election. (Joe Fitzgerald Rodriguez and Rebecca Bowe)

DCCC CHAIR HIT WITH ETHICS COMPLAINT

Right down to the wire, a complaint filed with the San Francisco Ethics Commission on June 3 (election day) alleged that Democratic County Central Committee elected chair Mary Jung authorized phone calls that were meant to deliberately confuse voters on Proposition B.

The "No Wall on the Waterfront, Yes on B" committee backed the ballot measure, requiring voter approval for waterfront height limit increases in new development projects.

But according to the Ethics Commission complaint, opponents of Prop. B falsely portrayed No Wall

on the Waterfront as being *against* Prop. B, in a bid to confuse voters.

"This act by Ms. Jung was a devious and deceptive plan to trick San Francisco voters," complainant Geraldine Crowley, a former DCCC member, charged in the filing. "While I realize she's employed as a highly paid lobbyist for the San Francisco Association of Realtors — who oppose Prop. B — it crosses the line for Ms. Jung to violate the ethical codes and San Francisco law in this manner."

Jung confirmed to us that the calls were made in opposition to Prop. B but said she had not yet seen the complaint, nor did she have a copy of the call script. Political consultant Eric Jaye, a spokesperson for No on B, rejected Crowley's assertion that the calls were deceptive and described the complaint as "frivolous" because the callers said they were calling "about" the No Wall on the Waterfront Campaign, not "from" it. Jaye refused to provide a copy of the call script.

What's more is that Crowley's complaint alleged that the paid phone calls to DCCC members originated with venture capitalist Ron Conway, a billionaire and staunch supporter of Mayor Ed Lee, who made a \$25,000 donation to the DCCC on May 30. A few days later, Ethics Commission

filings show, Jung authorized expenditures totaling \$12,281.13 for "membership communication calls."

Jung denied having had any conversation with Conway about it, and said that because the DCCC had done a considerable amount of fundraising in recent months, she could not link a specific donation with a specific DCCC expenditure. (Rebecca Bowe)

RISE UP



WEDNESDAY 11

GMOS: NECESSARY IN A HOT AND CROWDED WORLD?

The Commonwealth Club of California, 595 Market, SF. 6pm, \$20 non-members, \$12 members, \$7 students (with ID). With the global population climbing toward 10 billion, food security is a growing concern. Extreme droughts and floods have slammed agricultural exports from the United States, Australia, and Russia in recent years, triggering worries about crop prices. This raises thorny questions: Is there a role for seeds that are genetically modified to be drought resistant? Can organics feed a growing and hungry world? Join us for a discussion about the prospect and perils of tinkering with the genetics of our food supply, as we prepare for climate disruption. Panelists include Robert Fraley, chief technology officer at Monsanto; Andrew Kimbrell, executive director of the Center for Food Safety; author Nathanael Johnson; and seed nursery manager Jessica Lundberg of Lundberg Family Farms.

THURSDAY 12

BIKES, BUSES AND BUDGETS: CREATING THE TRANSPORTATION SYSTEM WE NEED

SF LGBT Community Center, 1800 Market,

SF. 6-8pm, free. Join the San Francisco Bay Guardian as we explore the current swirl of challenges and initiatives that will determine how people get around San Francisco. We'll discuss transportation funding measures recently placed on the fall ballot, big ideas such as tearing down I-280 and taking a Bay Bridge deck for bikes and buses, and the gap between political rhetoric and realities on the street along with a panel of key experts and activists.

TENANTS TOGETHER: SIX YEARS OF RAISING THE ROOF FOR RENTERS

111 Minna Gallery, 111 Minna, SF. 6-8pm, \$25. Tenants Together, a statewide tenants' rights organization, is holding its six-year anniversary party to celebrate building renter power across California. Awards of recognition will be presented to Phillip Morgan of Bay Area Legal Aid for lifetime achievement; Tammy Hung of the Chinatown Community Development Center, for community justice; and Alison Brennan, Tenants Together Volunteer, as an unsung hero.

FRIDAY 13

HACK THE HOUSING CRISIS

The Impact Hub, 901 Mission, SF. tinyurl.com/hcrisis. housinghack@sfpublishing.org. 8:30am-7pm, \$20 general admission. RSVP required. This conference will explore innovative solutions to address the need for affordable housing in San Francisco and the Bay Area. Workshops will explore creative ideas, encourage collaborations among diverse stakeholders, and bring together community members and experts in a variety of fields. Tickets include breakfast, lunch, and the closing reception.

SATURDAY 14

PLAZA 16 FESTIVAL

16th and Mission Plaza, SF. plaza16.org. All day, free. This daylong festival of music, arts, activities, food, family, friends, and fun in the 16th and Mission Plaza is being organized by a coalition that seeks to support affordable housing, not a high-end development that doesn't jive with the neighborhood. Scheduled performances will be presented on a main stage 1-4pm, but co-collaborators are encouraged to get involved with creating the event. Open to all. **SFBG**



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FOOD + DRINK



Let's do lunch

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING You'll want to add Aveline to your dining to-do list — and check out all these new options for lunch!

HELLO, GORGEOUS

A very pretty restaurant just joined our downtown dining scene, **Aveline** (490 Geary, SF. www.avelinesf.com). Theatergoers, you have a new spot! The chef is Casey Thompson, whom many of you will recognize from the third season of *Top Chef*. She has crafted a New California menu, with plenty of creativity and beautiful plating. Start with truly decadent bites like yolk beignets with lardo or crab macarons. And of course the Texas native needed to have some fried chicken on the menu: Her updated version comes with kimchi powder and pickled vegetables.

There are two seating areas in the attractive dining room, with tufted upholstered seats and banquettes, or you can reserve one of the four seats at the chef's counter, where she'll just cook for you (off menu). This place would be perfect for a date, or a spot to take out-of-town visitors, or even have a business dinner. The room is stylish, but not too feminine, or too masculine either. Bonus: Just across the Warwick hotel lobby is **The European**, a sophisticated cocktail bar with a swanky lounge area in the back. Not only can you enjoy some lighter aperitif-style cocktails (try its namesake, The European), but Thompson has created a fun menu of bar bites, which helpfully includes a burger. And I can't wait to try the "chips 'n dip" of chicken skin "chips" with charred onion, smoked eggplant, and trout roe. Whoa. Both are open nightly.

BUSY BIZ LUNCH

With all these openings around town, you have a bunch of new lunchtime places to add to your list. First up, Thai hotspot **Kin Khao** (55 Cyril Magnin, SF. www.kinkhao.com) has reinstated its lunch service. Stop by the downtown spot



EAT YOUR VEGETABLES (AT AVELINE). PHOTO BY ERIC WOLFINGER

for its pretty hot wings (sriracha lovers will dig 'em) and som tum papaya salad. Or fill up on the pork bowl with flat rice noodles, crispy belly, braised shoulder, and a runny-yolk egg in pork broth (perfect for our June gloom days). Hours are Mon–Fri 11:30am–2pm.

One of the exceptionally stylish places to open downtown is **Gaspar Brasserie** (185 Sutter, SF. www.gasparbrasserie.com), with two levels, two bars, and a brand-new lunchtime service — meaning you get to soak in all the swish ambience while dining on a tuna tartine or steak frites. Start your lunch with some oysters, I sure would. There are excellent lighter-style cocktails as well, so go for it, without the three-martini hangover. Lunch is served Mon–Fri 11:30am–3pm.

Have you checked out the updated **Schroeder's** (240 Front, SF. www.schroederssf.com) yet? The hip space has plenty of seats for you: beer hall-style communal tables (popular at happy hour) and more traditional-style seating in the back. Lunch is served Mon–Fri 11:30am–2pm. Hello, duck pastrami salad (a mix of cabbage dressed in a very mustardy vinaigrette with rye croutons). You'll also see the hearty

chicken schnitzel sandwich on a lot of tables. Start with the potato pancakes (they're good to share) and treat yourself to a light Kolsch for lunch — come on, it's a beer hall!

The folks at **Twenty Five Lusk** (25 Lusk, SF. www.25lusk.com) have launched a weekday lunch service (Mon–Fri 11:30am–2pm), with a \$15 special each day. You ready for the lineup? Okay, let's do this. Mondays feature braised short ribs with truffled tater tots and a Syrah reduction (afternoon nap not included); Tuesdays bring a smoked duck tartine with bacon, fig mostarda, wild arugula, Fontina cheese, and Portuguese bread (sign me up); Wednesdays are grilled prawn soba noodles with mint, asparagus, and hoisin barbecue sauce (you gotta go light one day); Thursdays it's Fried 38 North Chicken with salt-roasted new potatoes, sausage gravy, and cucumber salad (don't tell your doctor); and on Fridays, you can get a Dungeness crab roll on buttermilk pain de mie, with drawn butter and wild arugula. (Hold me.) **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



Fogged in

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER We decided to walk around the Tenderloin. I had my computer, Gene had his bike, and Sabrina had a bag of things I'm sure she didn't want taken from her as well. We were coming from my weekly Wednesday gig at Monarch where I do a coloring book happy hour.

"It's very San Francisco out," I said as we came up Taylor and saw the fog sliding its fingers down the sides of Nob Hill's buildings. "I love summer in San Francisco," I mused. "Me too," Sabrina said, "I hate when people bitch about it. It's part of San Francisco and loving it is part of being a San Franciscan."



As we got to the entrance of Jones (620 Jones, SF. www.620-jones.com), the three of us landed on something we felt was important at the moment, that before this current gold rush, it was San Francisco's summers that weeded out who would stay and who would go. You couldn't take the mist and the fog? Then you got the fuck out of town. That fog is our inheritance and our merit badge and such a part of the city that you have to love it to live here.

Walking out onto the patio at Jones we were surprised there were no heat lamps. The entirety of the joint's drinkers were crammed into the little sidebar adjacent to the patio, and as we sat down at the short end of the bar, the three of us gave each other a knowing glance. It said: *How many of these people are experiencing their first San Francisco summer? How many would be considering packing up and heading back to wherever they're from if they weren't here for the gold rush? How many are living in apartments recently*

vacated by people whose love for the fog, and all it represents, just wasn't enough to be able to keep them here?

Gene tipped the barman with a two-dollar bill. "Oh wow," the bartender said, "you're still doing that after all this time?" Gene told us he'd met him years before, during the first dot-com boom, when the guy tended bar at 111 Minna. "Back then Minna was just a small one-room space, not like it is now," Gene explained. "And I remember being there and learning for the first time how badly cocaine got on top of some people when these two girls, up from LA, were offering to blow people for blow." As I looked around the room at all the pretty and well-dressed people, I wondered what they'd all be willing to do to get something they really wanted. I won-

dered the same thing about myself. What was I willing to do to stay in San Francisco if push came to shove and shove came to eviction.

Across the bar I noticed a friend who was obviously on a date and even more obviously drunk. "Hey, look who it is," I said to Sabrina who was also friends with the girl, and our conversation changed to the fact that another integral part of living here is being okay with your past. "You can't burn bridges," Gene said, "since you're bound to run into that person on a barstool sometime soon." To which I replied, "If you burnt San Francisco's bridges, all we'd be left with was the Peninsula..." The joke hit all three of us harder than expected. We looked around, looked at each other, and then left the bar. We felt more at home amid the fog anyways. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

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WEDNESDAY/11

LUKE SWEENEY

"Miss Me?" Luke Sweeney asks in the lead track from his forthcoming album *Adventur:Us*, and in response I'd probably deny, avoid eye contact, but then demurely say, "Um...maybe a li'l bit." Truth be told I've been quite won over by the album, maybe because of the apparent shared affection for Mark Bolan's swinging shuffle,



George Harrison's weepsy guitar, Jeff Tweedy's pop twang, and a little bit of Question Mark and the Mysterians mysterious...something or other. Now Sweeney is returning to SF from a California tour with a homecoming show at Monarch (of all places.) Luke, please don't leave us like that again. (Ryan Prendiville)

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GUIDED BY VOICES

Guided By Voices' Robert Pollard is one of the most insanely prolific songwriters in rock history. Since its inception in 1983 in Dayton, Ohio, Guided By Voices has released 22 studio albums,



17 EPs, and 39 singles. Each of these records contains around 20 songs, most hovering around the one-minute mark. Within these little vignettes of genius (read: insanity) Pollard explores surrealist narratives, charmingly compact and catchy melodies, and genuine



emotional impact. 30 years into its career, GBV plays hard, drinks hard, and makes much younger rockers look washed-up and tame. The band also rarely tours, so don't miss tonight's show. There's no knowing what they'll play, but it's going to be a night to remember. (Haley Zarembo)

With Bobby Bare, Jr.

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THURSDAY/12

SAN FRANCISCO BLACK FILM FESTIVAL

At a time when cultural landmarks like Marcus Books are being evicted from the historic Fillmore District, this festival, which celebrates African American contributions to cinema, might strike a more poignant tone than ever before. Now in its 16th year, the three-day fest aims to present films that "reinforce positive images and dispel negative stereotypes" and connect black filmmakers from around the Bay Area and beyond. This opening evening features the *Life of King*, star-



ring Cuba Gooding Jr. as Eugene Brown, who turned his life around after 18 years in prison, funneling his passion for chess into a way to help inner-city youth in Washington, D.C. (Emma Silvers) Through Sun/15

Prices and showtimes vary, see website for details

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FRIDAY/13

ALICE GLASS

Alice Glass is one of the most dynamic frontpeople in the music industry. Half of Toronto's infamous electro-duo Crystal Castles, Glass has a clear, piercing voice and fiercely frenetic stage presence that make her a stunning vocalist and onstage force of nature. Hard-partying and uncompromising,

Glass is a born performer, commanding arenas and collecting a following of cult-like fans with ease. Since she ran away at 14 to join a punk squat, fronting an all-girl crust-punk band called Fetus Fatale, Glass has been making a name for herself as a skilled musician and magnetic personality. Combining punk and hardcore aesthetics with harshly catchy electronics, Glass' music is a unique concoction that will make you dance your ass off. (Zarembo)



With Sad Andy, 28 Mansions, We Are Isis (side room)

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Songwriters of All Time" is a pretty cocky name for a tour, but this team delivers. Both singer-songwriters from the state of



Texas, Carl and Schneider are performing together for the first time in their careers. Carl, from just outside of Houston, has been lauded as a modern songwriting heavyweight among the likes of Van Zandt, Guy Clark, and Wylie Hubbard. Carl's songs sound timeless, although his content speaks to a modern world. Bob Schneider has been making music in Austin for decades with various bands: Joe Rockhead, the Scabs, Ugly Americans. Schneider's output reaches across pop, rock, folk, and country, while his uncensored songwriting has some labeling his music "adult alternative." This is a show songwriters can't miss.

8pm, \$21

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www.slimspresents.com

#MYGREATCAT POP-UP PHOTO GALLERY

You'd be lying if you said you've never been victim of the Internet black hole dedicated to cats. There's no denying that the World Wide Web is the best thing to have happened to our pets. Take a look at the @Cats_of_Instagram account and you'll find 1.4 million people who are just like you! From the silly to the cuddly to the serious, these fuzzy fellows have a wide range of adorable emotions, which is why @Cats_of_Instagram are hosting a pop-up photo gallery in the middle of Union Square for your viewing pleasure. "What's so great about a cat" is the theme of the exhibition. Last month, Instagram users were encouraged to post photos and the hashtag #MyGreatCat for a chance to be part of the exhibit. Photos by teenage pet photographer Jessica Trinh will also be on display and the founders of

@Cats_of_Instagram will be at the event too. Cat lovers unite for a heart-warming night that (you've been warned) may leave you melted into a pile of goo. (Laura B. Childs)



11am-7pm, free
Union Square, SF
www.catsofinstagram.com

SATURDAY/14

QUEER WOMEN OF COLOR FILM FESTIVAL

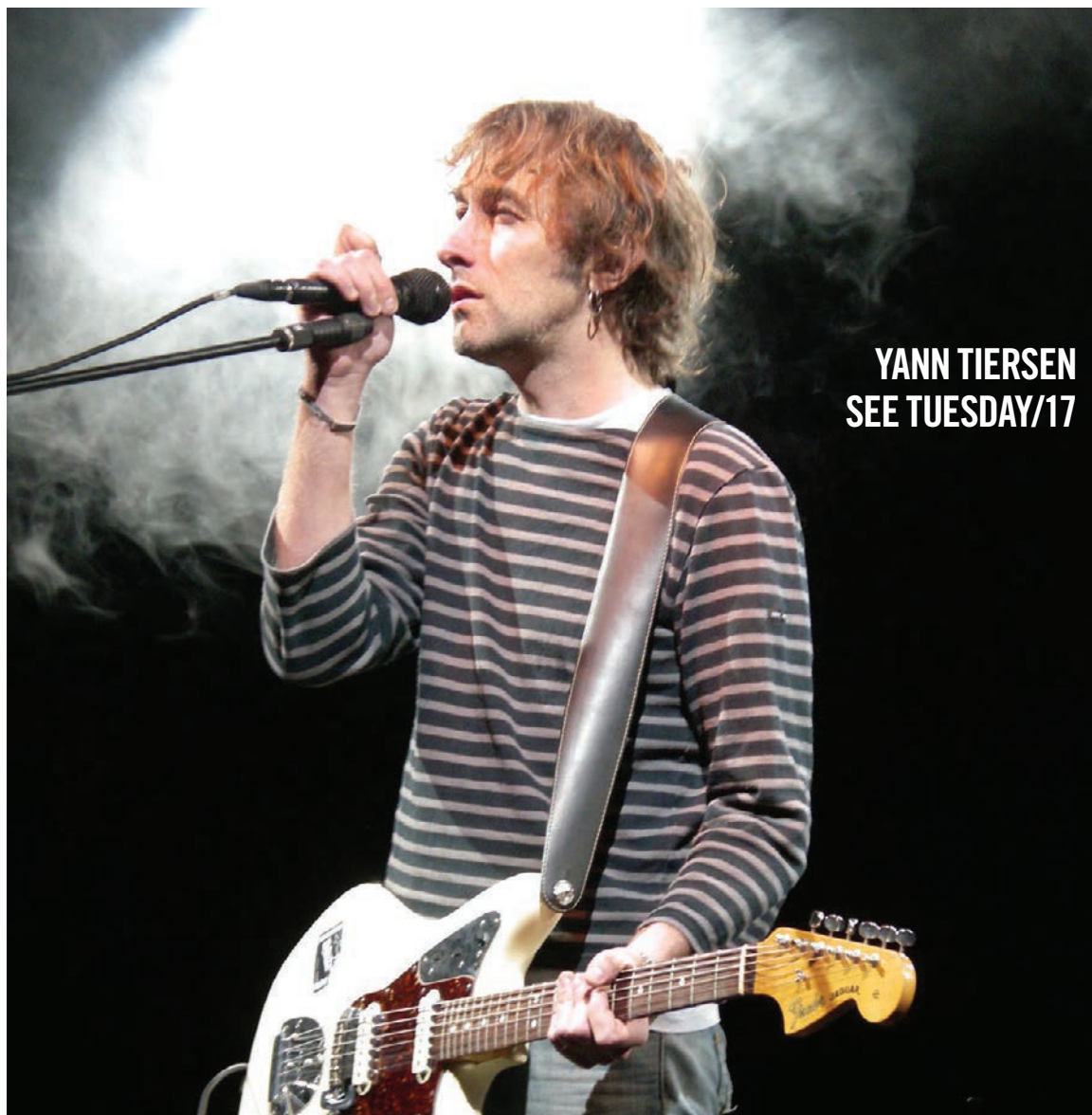
Now in its 10th year, the Queer Women of Color Film Festival kicks off Pride Month with 32



short films, all of which are captioned for the benefit of deaf and hearing-impaired audience members — a presentation choice that reflects the festival's quest to empower (and entertain) its diverse community. Standout programs include the doc-heavy "Seeds of Resistance," spotlighting themes of cultivation and community organizing; "Girl Power!," with films celebrating the younger generation; and a panel discussion with queer cinema pioneers Cheryl Dunye and Madeleine Lim on "the art and transformative power of film." (Cheryl Eddy) Starts Fri/13, through Sun/15, free (\$5-\$10 suggested donation)
Brava Theater Center
2789 24th St, SF
www.qwocmap.org

PHUTURE

Commercially, the Roland TB-303 was discontinued in '84. Should have been obsolete, but when a trio from Chicago got its hands on



YANN TIERSEN SEE TUESDAY/17

grams, in our hearts, and tonight, at the Elbo Room. In honor of what would have been the late rapper's 43rd birthday, the club is hosting a birthday party featuring the music of Tupac and other special guests, hosted by Bay Area rapper/activist/event producer Sellassie. Enjoy the moving and eloquent music Shakur left behind and celebrate the impact he still has on hip-hop and culture today. (Childs)

9pm, \$5
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

TUESDAY/17

YANN TIERSEN

Yann Tiersen wants you to know that he is more than just a composer of film soundtracks. Perhaps best known for his musical score for the French film *Amélie*, the Breton musician's passion lies in touring and recording studio albums. His music just happens to fit seamlessly into films. Though renowned in France for his studio albums, Tiersen remains mostly known as the guy who created the magical accordion and piano driven tunes that fuel *Amélie*'s imaginative adventures. However, tonight at the Regency Ballroom, Tiersen will play from his own albums, his most recent, *8 (aka Infinity)* in particular. Those expecting a classical performance will be sorely disappointed. Heavily influenced by punk music, Tiersen's minimalist tracks range from noisy to melancholic with his five-piece band. The musical influence of each of his nine albums varies greatly, but his musical style is simple and recognizable. With each album, he shows a new facet to his talent, proving that he is so much more than an orchestral composer. (Childs)

8pm, \$25
Regency Ballroom
1290 Sutter, SF
(415) 673-5716

www.theregencyballroom.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

the bass synthesizer the next year, members discovered something else: the sound of the future. On Phuture's seminal "Acid Tracks" the overdriven sound that gave birth to acid house is unmistakable. Perhaps feeling the impact of their legacy on music more than ever, original members DJ Pierre



and Spanky (along with Lothario "Rio" Lee) are prepping a new album and performing together again, on a tour that brings them from a recent gig at the Sydney Opera House to Sunset's annual picturesque bayside "electronic music picnic." (Ryan Prendiville)

With Kyle Hall, Beautiful Swimmers, Awesome Tapes from Africa, J-Boogie, Galen, Solar, J-Bird
Noon-9:30pm, \$20 - \$30
Great Lawn, Treasure Island
www.sunsetmusiclectric.com

SUNDAY/15

BUZZ OSBORNE

Having earned a well-deserved reputation as one of the heaviest purveyors of down-tuned, sludgy rock as the leader of The Melvins, Buzz Osborne likely turned some heads when he announced he was putting out an acoustic album. That release, *This Machine Kills Artists* (Ipecac Recordings), which hit stores earlier this month, isn't as much of a departure as one might think, however — songs like "Dark Brown Teeth" aren't fluffy folk, they're still vintage Osborne. When Nirvana thanked him at their Rock and Roll Hall of Fame induction, it was for good reason; he helped shape the



sound that defined hard rock in the early '90s, and he continues to do so today. (Sean McCourt)

8pm, \$15
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

MONDAY/16

TUPAC BIRTHDAY CELEBRATION

Tupac Shakur lives on — in holo-



FROM LEFT: ZAKIYA HARRIS, ADIOS AMIGO RECORD COVER, AND MONSTER TREASURE ZAKIYA HARRIS PHOTO BY BETHANIE HINES, ADIOS AMIGO RECORD COVER, MONSTER TREASURE PHOTO COURTESY OF THE BAND

BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL For Zakiya Harris, creativity has often grown out of loss.

An Oakland native, Harris grew up singing in choirs, but “never really considered it a feasible career route,” she says. It wasn’t until college, when several people close to her passed away within a couple years, that she began to pour herself into songwriting. “The music just started coming,” says the singer, teacher, and community organizer.

More than 15 years later, music acted as a lifeline yet again, and the result is *Adventures of a Shapeshifter*, Harris’ debut EP as a solo artist, out June 14; she’ll celebrate with a release show that same night at Oakland’s Awaken Cafe. With a mix of pop, hip-hop, electronic elements, and African-inspired percussion laying down a base for Harris’ soulful voice — it’s no surprise to hear her say she truly found her musical footing in Brooklyn, around the time The Roots were taking off — *Shapeshifter*’s liveliness and joy hardly hints at the fact that, had the singer’s world not been totally shattered the year before, the record might not exist.

First, the nonprofit organization Harris ran lost its funding when she and her husband were a year and a half into buying their home in West Oakland; the organization collapsed, and the couple eventually lost their home. They divorced soon after, a split that took Harris away from the band and musical circles she’d been part of with her husband — notably, the established hip-hop crew **Fiyawata** — for the last 10 years.

“I was a wife, a homeowner, and a businesswoman, and then overnight everything shifted. All of a sudden I was a statistic — a single black woman, a mother, and I didn’t have a job,” says Harris. “Music was my solace, the place I went to express all the challenges I was going through, and try to channel all that energy into something.”

She recorded the bulk of the EP in a makeshift home studio — using ProTools in a closet in her new apartment, she says with a laugh. “I got beats from different producers and just sang my heart out.” This was in the early days of Oakland’s Art Murmur, and Harris began performing these songs to the crowds that would gather on First Fridays. “I did a residency in the streets,” she says. “I was rebuilding my fan base, and I met a lot of new musicians, allies, local promoters that way.”

Oakland Afro-soul veteran steps out her own. Plus: Adios Amigo fights cynicism with *Erasable Truth*, and other local releases



Shapeshifting

Other East Bay bands like **The Seshen** and **Bells Atlas** became friends and collaborators; Harris eventually recruited the musicians that now make up her band the Elephantine.

As for the EP, Harris says it’s something of a coming-out for all of her identities, a statement about what it’s like to be a mother, musician, teacher, organizer, and businesswoman. It’s been a big few years: She has her hands in several nonprofits, co-founded a technology program for low-income youth of color (Hack the Hood), and was recently named director of the Bay Area Hive Learning Network, a social change laboratory.

“I went to law school, I became a social entrepreneur, and I’ve also been doing music my whole life,” she says. “This project is the first time I’ve been able to represent all my roles authentically. For a long time I felt ashamed of it, like I wasn’t doing my music family a service or my business a service, or being a mom. This record is about me realizing, we can do what we love, and we can be bold about it, and not feel ashamed about it.”

“You don’t have to cut off who you are, keep those roles so separate,” she adds. “In fact, the the world is a better place when you don’t.”

ZAKIYA HARRIS AND THE ELEPHANTINE EP RELEASE

With Antique Naked Soul and Miss Kia
Sat/14, 9pm, \$10
Awaken Cafe
1429 Broadway, Oakl.
www.awakencafe.com

ADIOS AMIGO

Trying to make it as a musician in San Francisco arguably requires a certain amount of stubbornness — if not starry-eyed hope and obliviousness, at least a determination that you’re not going to let cynicism and



the high cost of rent get the best of you, and you’re not going to measure your own worth by any rubric that involves commercial success.

Johnny Major has that determination, but to hear him tell it, he also has no choice. The singer and

frontman of **Adios Amigo** — a jangly/moody indie pop outfit that started as a side project, as Major also drums for SF scene veterans **Il Gato** — has learned the hard way that not making music is simply not an option.

“I can’t live without playing music,” says Major simply, a week or so after releasing the band’s third EP in three years. *Erasable Truth* is a bright record with some disillusioned lyrics, a contrast that plays with the relationship between staying hopeful and getting jaded, between melancholy and introspection and positivity and focus. All of it has somehow been funneled into warm, horn-punctuated little gems of very sweet pop music. Comparisons to **Built to Spill** and **Broken Social Scene** (certainly, at least, the moods induced by listening to the latter) are apt.

“I think in comparison with the other EPs, it’s a little more jaded,” allows Major. “It’s darker, there are some strains of sarcasm.” He notes that the band’s lineup has shifted, dissolved, re-formed, and dissolved again over the course of the band’s four-year lifespan. That was part of the inspiration for the record’s title — the idea of coming to terms with the fact that “there is really no sense in trying to hold onto things, to finding truth...all you can really do is try to make sense of life on the fly,

and try to seek a medium of expression that’s satisfying, that allows you to connect with other people.”

“I’ve been playing music in the Bay Area for six years in several projects, and I have a ridiculous amount of time and money invested, and having to have a day job when all you really want to do is play music, especially in a city this expensive... it’s a constant struggle with disillusionment,” he elaborates. “You do get to the point of, ‘Why the fuck am I doing this?’ But I can’t give up, regardless of how illogical it might be. It’s a spiritual thing for me — you gotta feel alive, you gotta feel passionate. And there’s a certain oneness I only get from playing music.”

Check Adios Amigo on Facebook for upcoming shows and the like: www.facebook.com/adiosamigomusic

NEW RELEASES

A handful of other new releases from local bands that have gotten more than one spin in my, um, virtual Discman:

K.Flax, the unassuming-looking rapper/singer/Stanford alum who formerly called SF home (these days she’s bouncing between coasts), has finally released a full-length, *Life As a Dog*, after freeing herself up from her former label. I just met with her in Oakland the week before the record dropped; check this space next week for a full-length interview.

Monster Treasure, self-titled LP, out June 2 on Harlot Records: Lo-fi,



lady-fronted, melodic garage fuzz-punk from Stockton. This three-year-old trio has a handful of sweet EPs to its name, but this studio debut should take it to the next level; they put on a hell of a show at SF Popfest in May, and are currently touring the Pacific Northwest. Check www.facebook.com/monstertreasure for more.

No Worries, the debut LP from SF’s barely year-old rockers **WAG**, doesn’t sound like a debut LP. Singer Lucas Snerlva’s vocals have a natural Julian Casablancas-esque snarl to them, paired with hard-driving guitar hooks. Worth keeping an eye on. They’ll hit Thee Parkside Aug. 7 with Coo Coo Birds and The singles, check www.facebook.com/wagband for more. **SFBG**

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BY MARKE B.
marke@sfbg.com

SUPER EGO Vampires beware, or at least grab a pair of killer shades. A recent, very late walk of shame (both heels broken but my rep intact) revealed that afternoon outdoor parties are currently raging full-tilt. So invite me to your dang retro-fidget-yacht-goth-IDM BBQ already! I promise not to spill anything. Everybody looks great in hot sauce, anyway.

Soundtracks for this week: infamous local synth-dance act The Soft Pink Truth's brain-melting return *Why Do the Heathens Rage: Electronic Profanations of Black Metal Classics*, Quivver's groovy (and timely) extended rework of "Ain't Nothin' Going On But the Rent," and DJ Greg Wilson's psychedelic-funk mixtape *Blind Arcade Meets Super Weird Substance In The Morphogenetic Field*. OK, let's go.

HI LIFE

Glorious global soul weekly Afrolicious may have moved on to conquer the world as a touring act, but don't cry: In its place is this tropical beats and live funk jams showcase from key Afrolicious members. "Expect elevation," say DJs Pleasuremaker and Izzzy Wise.

Thursdays starting Thu/12, 9pm, \$6. Elbo Room, 647 Valencia. SF. www.elbo.com

RANDOM RAB

Beautifully constructed, all-encompassing post-Orb grooves that hit a global ambient-funk sweetspot from this San Franciscan. Support from local bass-tech heroes Justin Martin and J. Philip (and a dozen more), plus mindbending décor and organic treats from the Symbiosis crew.

Thu/12, 9pm-3am, \$15-\$20. 1015
Folsom, SF. www.1015.com

ADULT.

Live Detroit art-tech darlings were lumped in with electroclash back in the day, but they cut oh so much deeper. With brainy-cute goth-raver Pictureplane, ghostly White Ring, and evil siren/playmate Tamara Sky, this will certainly be an edgy night of stylish Friday 13 dread.

Fri/13, 9pm-late, \$15-\$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

DANNY KRIVIT

Body and Soul legend (and my eternal DJ crush) brings his rare Latin house and gorgeously smooth mixing style to the Salted

Dark/light



party, with Miguel Miggs, Julius Papp, and much-loved Naked Music vocalist Lisa Shaw.

Sat/14, 10pm-late, \$10-\$20. Mighty, 119 Utah, SF. www.mighty119.com

JACQUES RENAULT

Beam me up! The DFA disco-funk addict possesses one of the sharpest sensibilities out there, sending dancers to truly cosmic places. Hosted by the fantastic, female-powered Isis party.

Sat/14, 9:30pm-3:30am, \$10 advance.
Public Works, 131 Erie, SF.
www.publicsf.com

SUNSET ISLAND

Our incomparable summer night-life season continues, marked by the Sunset crew's passing annual parties. Time for this "electronic music picnic" on Treasure Island, which — squeeee!!! — features Phuture, the dudes from Chicago who basically invented acid house. Also on hand: Detroit whiz kid Kyle Hall and Awesome Tapes From Africa, which is exactly what it sounds like. Acid Sunshine, y'all.

Sat/14, noon-9pm, \$10-\$30. Great Lawn, Treasure Island. www.tinyurl.com/sunsetisland2014

DAYTIME REALNESS

I admit it, I had my doubts about this monthly afternoon party at first — everyone seemed to be smiling so hard in the pics, I thought they'd eat me. Especially towering drag hostess Heklina (who just bought the old club Oasis at 11th and Folsom, btw). Then I went and got completely sucked in, in a non-oral way. Gorgeous mixed crowd, insanely good beats from DJs Stanley and Carnita — special guests this month Guy Ruben and beloved Trannyshack regular Pinky Ring — synchronized dance numbers, wild drag shenanigans, and Sneaky's BBQ. Shit got real.

Sun/15, 2pm-8pm, \$6 before 3pm, \$8 after. El Rio, 3158 Mission, SF.
www.elriosf.com

DISCO DADDY

Who knew a gay leather biker bar could get this steamy? If you're looking for an authentic homosexual disco experience (who isn't), DJ Bus Station John and his crate of vinyl 12-inches will put some soul in your gloryhole at this monthly get-down.

Sun/15, 7pm-2am, \$5. SF Eagle 398 12th St. SF. www.sf-eagle.com **SFBG**

THE INDEPENDENT

WWW.THEINDEPENDENTSF.COM

JOLIE HOLLAND



JESS WILLIAMSON

WED, JUNE 11

ELECTRIC SIX

YIP DECEIVER



THU, JUNE 12

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DJ HARRY DUNCAN

FRI, JUNE 13

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SUN, JUNE 15

Sage Francis

B. DOLAN

MON, JUNE 16



<p>WED, JUNE 18 LUCIANO IKRONIK</p> <p>THU, JUNE 19 JESSICA LEA MAYFIELD ISRAEL NASH, JON GUNTON</p> <p>FRI, JUNE 20 NVO NYM & SPHERELEET DEEP CITY CULTURE, DJ PHLECK LIVE VISUALS AND PROJECTION MAPPING BY ALLOFITNOW! LIGHTING BY CREATIVE PRECISION</p>	<p>SAT, JUNE 21 ANUHEA TUE, JUNE 24 FREDDIE MERCURY AIDS AWARENESS NIGHT "SOMEBODY TO LOVE" THE LEGENDARY QUEEN ROCK CONCERT SCREENING PARTY</p> <p>WED, JUNE 25 FEDERICO AUBELE FRI, JUNE 27 FUCK BUTTONS TOTAL LIFE</p>
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CONT>>

FRIDAY 13

ROCK

Brick & Mortar Music Hall: Battleme, Jesus Sons, The Electric Maggie, 9pm, \$7-\$10.
Chapel: Shannon & The Clams, The Memories, Tomorrow's Tulips, DJ Russell Quan, 9pm, \$15-\$18.
DNA Lounge: The Greening, Hungry Skinny, Balms, The Other Tones, 8:30pm, \$8-\$10.
El Rio: Friday Live: Jo Boyer, DJ Emotions, 10pm
Hemlock Tavern: MDC (acoustic), No Red Flags, The Divvys, Erin Cookman, 9pm, \$8.
Hotel Utah: Current Swell, Hi Lo Ha, Bermudian Aggression, 9pm, \$10.
Milk Bar: Grave Babies, Vice Device, Chasms,

Yearbooks, 8:30pm, \$6-\$8.
Slim's: The Hundred Days, The Tropics, Dogcatcher, 9pm, \$11.
DANCE
1015 Folsom: Alice Glass, Sad Andy, 28 Mansions, 10pm, \$17.50 advance.
Amnesia: "Indie Slash: 9 Years of Indie Slash," w/ DJs Danny White, Rance, and Brooks Bennett, 10pm, \$5.
Audio Discotech: "Summertime, All the Time," w/ Gigamesh, Ted Wolfe, 9pm, \$15 advance.
Beaux: "Manimal," 9pm
Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5.
Cat Club: "Dark Shadows: Friday the 13th Party," w/ DJs Daniel Skellington, Joe Radio, Owen, and Sage, 9:30pm, \$8 (\$5 before 10pm).
Cellar: "F.T.S.: For the Story," 10pm
EndUp: "Trade," 10pm, free before midnight.
Grand Nightclub: "We Rock Fridays," 9:30pm

Harlot: "The Animal Party: Animals in Space," w/ Traviswild, Jakey, Moehrke, 9pm, \$10-\$20.
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Lone Star Saloon: "Cubcake," w/ DJ Medic, 9pm
Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3.
MatrixFillmore: "F-Style Fridays," w/ DJ Jared-F, 9pm
Mezzanine: "Friday the 13th," w/ Adult., Pictureplane, White Ring, Tamara Sky, Santa Muerte, Chauncey CC, 9pm, \$15-\$20.
Mighty: "Set," w/ Jeremy Olander, Justin Milla, Team No Sleep, Jeff Hinchman, 9pm, \$10-\$25.
Monarch: "Black Cat Beatz," w/ Mike Balance, WhiteNoise, DJ Mes, Hector, 10pm, \$10.
OMG: "Deep Inside," 9pm, free.
Public Works: R-Evolution Rising Fundraiser, benefit for Bliss Dance sculptor Marco Cochrane with DJs Ding Dong & JoeJoe, 9pm, \$15-\$20.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.
Rickshaw Stop: "Geminize: A Party for Twins & Such," w/ Jolligood Unlimited, The Gentlemen Callers of Los Angeles, The Klown, TrashKan Marchink Band, Fou Fou Ha!, The Sisters of Honk, Vegas J. Jenkins, 9pm, \$10-\$13.
Showdown: "Showup at the Showdown," w/ The Certain People Crew, 10pm, free.
Slide: "E2F," Second Friday of every month, 9pm
Supperclub San Francisco: "Indonesia: 20-Year Anniversary," w/ DJ Dutch, Frank Nitty, Jazz-E, Kevin Kind, Taj, Paucus, Richie, Sausee, Tripnotix, 10pm, \$10-\$20.
Underground SF: "Pulse Generator," w/ Ghosts on Tape, Cherushii, Clarity, 10pm, free.
Vessel: Marcus Schössow, Enso, 10pm, \$10-\$30.

Saloon: Jinx Jones & The KingTones, 4pm
Tupelo: Marshall Law Band, 9pm
EXPERIMENTAL
Center for New Music: Camilla Hannan, Van Sowerwine, and Martine Corompt; Private Language, 8pm, \$10-\$15.
FUNK
Independent: Dirty Dozen Brass Band, Zigaboo Modeliste & The New Aahkesstra, more, 9pm, \$25.
Make-Out Room: "Loose Joints," w/ DJs Centipede, Damon Bell, and Tom Thump, 10pm, \$5-\$10.
SOUL
Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Knockout: "Nightbeat," w/ DJs Primo, Lucky, and Dr. Scott, 10pm, \$4.
Madrone Art Bar: "Yo Momma: M.O.M. Weekend Edition," w/ DJ Gordo Cabeza, 9pm, \$5.
Yoshi's San Francisco: Syleena Johnson, 8 & 10pm, \$30-\$34.

SATURDAY 14

ROCK

Bender's: Andy Human, Dancer, Life Stinks, 10pm, \$5.
El Rio: Marbler, Apogee Sound Club, We Could Be Friends, 9pm, \$7.
Hemlock Tavern: High & Tight, The Boars, Whoosie What's It's, 9pm, \$7.
Hotel Utah: Greyhounds, Vinyl Spectrum, The Hudson Heat, 9pm, \$10.
Knockout: High Anxiety, Stalins of Sound, PMMA, Cop Out, 4pm, \$7.
Milk Bar: Vandella, Everyone Is Dirty, The Come Ups, Billy Cramer & Share the Land, 8:30pm, \$8-\$10.
Neck of the Woods: Harps, Beautiful Machines, Turn Me On Dead, Wrings, 9pm, \$10-\$12.
Sub-Mission Art Space (Balazo 18 Gallery): Cardiac Collective's Summer Kick Off Show, w/ Safety Hazard, Count to Four, The Fourth & King, Post Season, Such a Mess, more, 7:30pm, \$7-\$10.
Thee Parkside: Halcyonaire, Peachelope, Time & Energy, Union Pacific, 9pm, \$7.

DANCE

Amnesia: "2 Men Will Move You," w/ DJs Primo & Jordan, 9pm
Audio Discotech: Destructo, Dirtyhertz, 9pm, \$10-\$15 advance.
BeatBox: "Evolution," w/ DJs Joe Gauthreaux & Russ Rich, 10pm, \$15 advance.
Cat Club: "Club Gossip: Goth vs. Ska," w/ DJs Damon, Low-Life, Shon, Sage, and Daniel Skellington, 9pm, \$5-\$8 (free before 9:30pm).
DNA Lounge: "Bootie S.F.," w/ Smash-Up Derby, A + D, Jimi G, Marky Ray, Haute Mess, Ernie Trevino, Lucio K, Grandpamini, more, 9pm, \$10-\$15.
Elbo Room: "Tormenta Tropical," w/ Cedaa, Oro11, DeeJay Theory, 10pm, \$5-\$10.
EndUp: "Electricity," 10pm
Lookout: "Bounce!," 9pm, \$3.
Mezzanine: "Fools in the Night," w/ Treasure Fingers, Anna Lunoe, Them Jeans, Nimble, 9pm, \$15-\$20.
Mighty: "Salted: 9-Year Anniversary," w/ Danny Krivit, Lisa Shaw, Miguel Migs, Julius Papp, 10pm, \$10-\$15 advance.
Monarch: "Sunset Island: Official After-Party," 8pm, \$20 (\$10 with Sunset Island wristband).
OMG: "Fixup," Second Saturday of every month, 10pm, \$5 (free before 11 p.m).
Public Works: "Isis," w/ Jacques Renault; Conor; Hi, Today (in the OddJob Loft), 9:30pm, \$10-\$15.
Q Bar: "Shoop!," w/ DJs Tommy T & Bryan B, 9pm
Rickshaw Stop: "Cockblock," w/ DJs Kidd Sysko & Becky Knox, 10pm, \$10.
Ruby Skye: Feenixpawl, Trevor Simpson, Tall Sasha, 9pm, \$15-\$25 advance.
S.F. Eagle: "Pound Puppy," w/ guest DJs Carlos Souffront & Stanley Frank, 9pm
Stud: "Frolic: A Celebration of Costume & Dance," w/ resident DJ NeonBunny, 8pm, \$8 (\$4 in costume).
Treasure Island: "Sunset Island: An Electronic Music Picnic," w/ Phuture, Kyle Hall, Beautiful Swimmers, Awesome Tapes from Africa, J-Boogie, Solar, Galen, J-Bird, more, 12-9pm, \$10-\$25 advance.

Vessel: Kraftek Showcase with Pleasurekraft & Matrixxman, 10pm, \$10-\$30.
HIP-HOP
111 Minna Gallery: "Back to the '90s," 9:30pm, \$10.
Amnesia: Maya Castleman, Ickymack, Gulleone, 6pm, \$5.
Brick & Mortar Music Hall: Shad, Frak, Gamera, 9pm, \$10-\$12.
Independent: Murs & ¡Mayday!, 9pm, \$20.
John Colins: "Frothin," w/ DJ Matt Cali, 10pm
Slim's: Mickey Avalon, Hungry Skinny, 9pm, \$26.

ACOUSTIC

Amoeba Music: Walter Martin, 2pm, free.
Atlas Cafe: Craig Ventresco and/or Meredith Axelrod, Saturdays, 4-6pm, free.
Bazaar Cafe: Migrant Pickers, Courtney Wachtel, 7pm
Chapel: Fruition, Polecat, 9pm, \$15.
Neck of the Woods: Blood & Dust, Penny & Sparrow, DonCat, on the downstairs stage, 9pm, \$8.
Plough & Stars: Benjamin Brown, 9pm
Riptide: The Low Rollers, 9:30pm, free.
SFJAZZ Center: Diana Gameros, in the Joe Henderson Lab, 7 & 8:30pm, \$20.
Yoshi's San Francisco: Benise, 8 & 10pm, \$35.

JAZZ

Cafe Claude: Dick Fregulia's Good Vibes Trio, 7:30pm, free.
Cigar Bar & Grill: Josh Jones Latin Jazz Ensemble, 10pm
Hotel Rex: Sophisticated Ladies, 8pm
Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Pier 23 Cafe: Gaucho, 8pm, free.
Royale: Joe Baer Magnant Group, 9pm, free.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Zingari: Amanda King, 8pm, free.

INTERNATIONAL

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: Misión Flamenca, 7:30pm, "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Julio Bravo y Su Orquesta Salsabor, 10pm
Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm
Public Works: "Non Stop Bhanga," w/ DJ J-Boogie, DJ Nix, DJ Jimmy Love, more, 9pm, \$10-\$15.
Ramp: Orquesta Bembé, 5:15pm, \$10.
Revolution Cafe: BrazilVox, 9:30pm
Roccapulco Supper Club: Lazaro Valdes y Bamboleo, 8pm
Space 550: "Club Fuego," 9:30pm
Supperclub San Francisco: Copa Mundial Opening Party, w/ Amor do Samba, more, 9pm, \$10-\$20.
Yerba Buena Gardens: John Santos Sextet, 1pm, free.

BLUES

Biscuits and Blues: Greg Nagy Band, 7:30 & 10pm, \$22.
Lou's Fish Shack: Jim Moore & Funktional Soul, 8:30pm
Saloon: Dave Workman, 4pm

SUNDAY 15

ROCK

Brick & Mortar Music Hall: Ages and Ages, Big Tree, 9pm, \$10-\$12.
Chapel: Dawn of Midi, Big Scary, 9pm, \$16-\$18.
Hemlock Tavern: Cold Beat, Mane, Pop Crimes, 8:30pm, \$7.
Independent: Brown Sabbath, 8pm, \$15-\$17.
Make-Out Room: Parker's Birthday with Kelley Stoltz, Once & Future Band, Michael Beach Band, Spiral Stairs, Mark Eitzel, 8pm, \$8.
Slim's: Pelican, Tombs, Black Map, 8pm, \$17.

DANCE

BeatBox: "Communion," w/ DJ Corey Craig, 5-9pm, \$10.
Cellar: "Replay Sundays," 9pm, free.
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Mr. Lucky, DJ Sep, Maneesh the Twister, 9pm, \$6
EndUp: "Sundaze," 1pm, free before 3pm
F8: "Stamina," w/ DJ Machete, 10pm, free.



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Knockout: “Sweater Funk,” 10pm, free.
Lookout: “Jock,” Sundays, 3-8pm, \$2.
MatrixFillmore: “Bounce,” w/ DJ Just, 10pm
Monarch: “Werd,” w/ Anthony Collins, Amanda Panda, Nick Williams, Zoz, more, 9pm, \$5-\$10.
Parlor: “Sunday Sessions,” w/ DJ Marc deVasconcelos, 9pm, free.
Q Bar: “Gigante,” 8pm, free.
S.F. Eagle: “Disco Daddy,” w/ DJ Bus Station John, 7pm, \$5.
Temple: “Sunset Arcade,” 9pm, \$10.

HIP-HOP

Boom Boom Room: “Return of the Cypher,” 9:30pm

ACOUSTIC

The Chieftain: Traditional Irish Session, 6pm
El Rio: Shareef Ali, Prairie Empire, Narrators, 9pm, \$5.
Hotel Utah: The Afternoon Delight Social Band, 1pm, free; Star Anna, Heather Reid, Maria Del Pilar, 8pm, \$10-\$12.
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.
Madrone Art Bar: Spike’s Mic Night, 4-8pm, free.
Plough & Stars: Seisiún with Jack Gilder, Kevin Bernhagen, and Richard Mandel, 9pm
Tupelo: The West Nile Ramblers, 9pm

JAZZ

Cafe Claude: Lisa Stano Trio, 7:30pm, free.
Jazz Bistro at Les Joulins: Bill “Doc” Webster & Jazz Nostalgia, 7:30pm, free.
Madrone Art Bar: “Sunday Sessions,” 10pm, free.
Riptide: The Cottontails, Third Sunday of every month, 7:30pm, free.
The Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.
SFJAZZ Center: Sheldon Brown Ensemble, in the Joe Henderson Lab, 7 & 8:30pm, \$20.
Zingari: Anya Malkiel, 7:30pm, free.

INTERNATIONAL

Atmosphere: “Hot Bachata Nights,” w/ DJ El Guapo, 5:30pm, \$10-\$20.
Bissap Baobab: “Brazil & Beyond,” 6:30pm, free.
Butterfly: “La Tardeada,” w/ DJs Mind Motion, WaltDigz, and I-Cue, 4-10pm, free.
Ramp: Los Boleros, 4:35pm, \$8.
Revolution Cafe: Balkan Jam Night, 8:30pm
Thirsty Bear Brewing Company: “The Flamenco Room,” 7:30 & 8:30pm
Yoshi’s San Francisco: Niyaz, 7pm, \$26-\$32.

BLUES

Amnesia: HowellDevine, 8:30pm, \$7-\$10.
Biscuits and Blues: Alvon Johnson, 7 & 9pm, \$20.
Lou’s Fish Shack: Nat Bolden, 4pm
Saloon: Blues Power, 4pm; Silvia C, 9:30pm
Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm, free.
Swig: Sunday Blues Jam with Ed Ivey, 9pm

SOUL

Delirium Cocktails: “Heart & Soul,” w/ DJ Lovely Lesage, 10pm, free.

MONDAY 16

DANCE

DNA Lounge: “Death Guild,” 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Knockout: “Dazzle,” w/ DJ Violent Vickie & guests, 9pm, \$5.
Q Bar: “Wanted,” w/ DJs Key&Kite and Richie Panic, 9pm, free.
Underground SF: “Vienetta Discotheque,” w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

HIP-HOP

Elbo Room: 2Pac Birthday Celebration & Dance Party, w/ Sellassie, 9pm, \$5-\$10.
Independent: Sage Francis, B. Dolan, 8pm, \$20.

ACOUSTIC

Amnesia: Windy Hill, 9pm, free.
Fiddler’s Green: Terry Savastano, 9:30pm, free
Hotel Utah: Open Mic with Brendan Getzell, 8pm, free.
Make-Out Room: “Sad Bastards Club,” w/ Tom Heyman, Matt Langlois, Mokai Blue, more,

7:30pm, free.
Osteria: “Acoustic Bistro,” 7pm, free.
Saloon: Peter Lindman, 4pm
Tupelo: Brad Nelson with Andrea Young, 9pm

JAZZ

Cafe Divine: Rob Reich, 7pm
Jazz Bistro at Les Joulins: Eugene Pliner Quartet with Tod Dickow, 7:30pm, free.
Le Colonial: Le Jazz Hot, 7pm, free.
Revolution Cafe: West Side Jazz Club, 5pm
SFJAZZ Center: Wayne Wallace Latin Jazz Quintet, in the Joe Henderson Lab, 7 & 8:30pm, \$20.
Sheba Piano Lounge: City Jazz Instrumental Jam Session, 8pm
Zingari: Nora Maki, 7:30pm, free.

INTERNATIONAL

Red Poppy Art House: An Evening of Latin American Song, w/ The Community Music Center Latin Vocal Workshop, 7pm, free.

REGGAE

Skylark Bar: “Skylarking,” w/ I&I Vibration, 10pm, free.

BLUES

Elite Cafe: “Fried Chicken & Blues,” 6pm
Saloon: The Bachelors, 9:30pm

COUNTRY

Make-Out Room: “Whiskey River,” w/ DJ Handlebars & Pretty Ricky, 10pm, free.

SOUL

Madrone Art Bar: “M.O.M. (Motown on Mondays),” w/ DJ Gordo Cabeza & Timoteo Gigante, 8pm, \$3.

TUESDAY 17

ROCK

Bottom of the Hill: Fea, Bam!Bam!, Sarchasm, 9pm, \$8-\$10.
Brick & Mortar Music Hall: Chad VanGaalén, Cousins, Blood Sister, 9pm, \$12-\$15.
Knockout: Wild Eyes, Buffalo Tooth, Mondo Drag, DJ Andre Torrez, 9:30pm, \$7.
Slim’s: Robin Zander Band, Coo Coo Birds, 8pm, \$26.

DANCE

Aunt Charlie’s Lounge: “High Fantasy,” w/ DJ Viv, Myles Cooper, & guests, 10pm, \$2.
Boom Boom Room: “Time Warp Tuesdays,” w/ DJ Madison, 9pm, free.

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Monarch: “Soundpieces,” 10pm, free-\$10.
Q Bar: “Switch,” w/ DJs Jenna Riot & Andre, 9pm, \$3.
Underground SF: “Shelter,” 10pm, free.

ACOUSTIC

Amnesia: Rin Tin Tiger, 9:15pm, continues through June 24, \$5.
Bazaar Cafe: Songwriter in Residence: Tommy P., 7pm, continues through June 24.
Chapel: Lily & Madeleine, Shannon Hayden, 8pm, \$12-\$15.
Hemlock Tavern: Oh, Rose; The Yellow Dress; Travis Vick, 8:30pm, \$6.
Plough & Stars: Seisiún with Autumn Rhodes, 9pm
Rite Spot Cafe: Drizzoletto, 9pm, free.

JAZZ

Burritt Room: Terry Disley’s Rocking Jazz Trio, 6pm
Cafe Divine: Chris Amberger, 7pm
Jazz Bistro at Les Joulins: Clifford Lamb, Mel Butts, and Friends, 7:30pm, free.
Le Colonial: Lavay Smith & Her Red Hot Skillet Lickers, 7pm
Verdi Club: “Tuesday Night Jump,” w/ Stompy Jones, 9pm, \$10-\$12.
Wine Kitchen: Hot Club Pacific, 7:30pm
Yoshi’s San Francisco: Tommy Igoo Big Band, 8pm, \$22.

INTERNATIONAL

Cafe Cocomo: Salsa Tuesday, w/ DJs Good Sho & El de la Clave, 8:30pm, \$10.
Cosmo Bar & Lounge: Conga Tuesdays, 8pm, \$7-\$10.

Elbo Room: “Porreta!,” all night forro party with DJs Carioca & Lucio K, 9pm, \$7.
F8: “Underground Nomads,” w/ DJs Amar, Sep, and Dulce Vita, 9pm, \$5 (free before 9:30pm).

REGGAE

Milk Bar: “Bless Up,” w/ Jah Warrior Shelter Hi-Fi, 10pm
Revolution Cafe: Burnt, 9pm

BLUES

Boom Boom Room: Dr. Mojo, 9:30pm, free.
Saloon: Lisa Kindred, 9:30pm

SOUL

Make-Out Room: “Lost & Found,” w/ DJs Primo, Lucky, and guests, 9:30pm, free.
SFJAZZ Center: Ester Rada, in the Joe Henderson Lab, 7 & 8:30pm, \$20. **SFBG**

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ARTS + CULTURE



Still hungry

Theatre of Yugen's remarkable world premiere of Chiori Miyagawa's 'This Lingerin Life'

BY ROBERT AVILA
arts@sfbg.com

THEATER A figure wanders into the void — a pristine wooden stage, that is, pinpointed by four delicate weights hovering pendulum-like at the corners, alive to the slightest ripple of air. In the back, behind a scrim and awash in crepuscular light, a large and blooming tree floats exquisitely in space. For the wanderer, the time (if such a thing can be said to exist here) is ripe. "This must be bardo, then," thinks the ghost. "I'm cool with that. I was beginning to think I'd live forever."

The bardo, the in-between state between one life and another in the Buddhist cycle of reincarnation, affects different people in different ways — our wanderer is only one of 28 characters we come across — but throughout New York playwright Chiori Miyagawa's witty, dreamy, and discerning Bay Area debut, the bardo becomes a supreme vantage on a reality burdened by desire and that transubstantial baggage known as karma.

Now enjoying a splendid world premiere (in a limited two-week run) as part of Theatre of Yugen's 35th anniversary season, Miyagawa's *This Lingerin Life* freely adapts nine 14th-century Noh plays, infusing them with a decidedly present-day sensibility. Under artistic director Jubilith Moore's expert touch, the production amounts to an exceptional blend of modern Western dramatic style and traditional Noh influences. And at its best, it strikes one as some of the more contemporary theater around.

Miyagawa's astute grasp of the human comedy of living and dying does not always translate with equal force across the various

plots — which include, for instance, a mad woman's desperate search for her abducted son; a *Romeo and Juliet*-like tragedy involving two drowned lovers; the suicide of an old man who falls in love with a spoiled young princess; and the fallout between a rich father and his disinherited son, in which the impoverished younger man goes blind but ultimately grows wiser than his father. Nevertheless, the majority of the scenes (underscored by a transporting sound design from Michael Gardiner, sitting with laptop offstage right) are remarkably successful, and cumulatively powerful as characters rub shoulders in the afterlife.

Moreover, the nine-member ensemble (composed of Theatre of Yugen's Moore, Sheila Berotti, Sheila Devitt, Alexander Lydon, Norman Munoz, and Luis Valls; joined here by Nick Ishimaru, Hannah Lennett, and Ryan Marchand) does fine work running the gamut of earthbound emotions, from visceral anguish to driving lust and petty cruelty, while freely trading genders too in a hint of the promiscuous cycle of rebirth. Particularly fine comedic performances make the most of the playwright's hilariously down-to-earth dialogue, while expert Noh-inflected vocal modulations and movement add a frisson to decisive moments.

San Francisco's dedicated practitioners of classical Noh and Kyogen styles, Theatre of Yugen has long been adept at channeling Western

stories in these ancient Japanese dramatic forms, setting them in a highly rit-

ualized context that can set off their content with surprising intensity. In fact, Yugen (which takes its name from the Japanese word meaning "mysterious elegance") led off its anniversary season last November with a Noh-inspired staging of an enduring American tragedy and Civil Rights Era-case: a beautifully composed, movingly effective meditation entitled *Emmett Till, a river*. The hour-long poetical-musical treatment by co-writer Judy Halebsky and lead writer and composer Kevin Simmonds not only explored the role of individual action, or inaction, in the perpetuation of systemic racism, but also opened up a space for reflection, communion, and an unsettled yet pointed act of reconciliation with the past.

This Lingerin Life in a way takes the opposite tack, and thus is something of a departure for the company, since it mines the contemporary in a Westernized, interlocking set of ancient Japanese stories — supporting it all with a few choice elements of the Noh aesthetic. The hybrid creation, spread over 24 scenes, retains a Buddhist worldview, however, in which a person's actions in one life determine the nature of the next. This lends a particular moral force to what we see, including an abiding sympathy with the dead that is both affecting and thought provoking. But, as the play suggests, karma is not always destiny. In the in-between space of the bardo, clarity and free will can penetrate the hazy sleepwalking of existence, and even fate can be renegotiated. **SFBG**



THIS LINGERIN LIFE
Wed/11-Thu/12, 7pm; Fri/13-Sat/14, 8pm, \$15-50
Z Space 450
Florida, SF
www.theatreofyugen.org
CAST PHOTO BY PAULO PRESOTTO



BY RITA FELCIANO
arts@sfbg.com

DANCE Circus Automatic's *In the Tree of Smoke* is a fun and greatly entertaining show that aims to place circus acts, traditionally viewed as club and variety show entertainments, into a more mainstream theatrical context. *Tree's* organizers could not have chosen a better place than Chinatown's recently resurrected Great Star Theater, an old-time movie house that had fallen on hard times.

In the spirit of its venue, the show was interspersed with newsreel-like video collages that proposed a perspective of the world more inclusive than the one we tend to encounter. They included vast landscapes suggesting hunters and foragers, an homage to *Blade Runner* (1982), and depictions of catastrophes both natural and man-made. They created a dreamy, perhaps phantasmagoric environment — one in which a contortionist feels just at home as a would-be stripper wielding claws instead of fans, or a lusciously adorned queen dragging a bunch of black balloons behind her. On opening night the connection between the narrated video clips and the live show was not yet well enough established. Yet it is hoped that by the time this ambitious but low-budget performance closes June 27, the kinks will have been ironed out.

Circus artists face a conundrum. Because what they ask of their bodies is often so extreme, it is tempting to not look beyond their sheer physical accomplishments. But *Tree's* performers tried to go deeper, via technique, discipline, and the sheer bravado of it all. Jewel-encrusted contortionist Inka Siefker ritualistically rearranged her body parts until she finally shaped them into an eerily beautiful image involving two feet and a bow and arrow. When ballet dancer Micah Walters played with verticality and gravitational pull, he seemed to transcend and affirm his own humanity.

The dual

Creativity rules at Circus Automatic and 'Shared Space'

You couldn't miss the dance elements in Katie Scarlett's dramatic give-and-take between her and her silk apparatus; at times the silk appeared to control her as much as she did it. When Chloe Axelrod, in white, brilliantly "danced" with, in, and around her hoop, she was highly controlled, yet ever so free. But freest of all was Fleeky Flanco, a superb apparatus juggler, varied contortionist, and clown — not to mention the brains and heart behind this brave and much-welcomed artistic endeavor.

LAST WALTZ?

In its seventh incarnation, Nol Simonse and Todd Eckert's "Shared Space" became a celebration of dance, dancers, and two fine choreographers. Eckert is heading for the Midwest, and the future of what has become a popular showcase may be in doubt. Both choreographers have long and distinguished performance careers, which may account for the superb dancers they have been able to enlist for a long time, but they were particularly fine in this program.

Simonse's new trio *Mistakes and Gifts* is an intimate yet translucent meditation on what it means to live as a gay man, with James Graham swinging the proverbial about-to-drop other shoe like a Damocles sword, and Christy Funsch as a haunted, fearful, but ultimately embracing spirit.

Eckert's problematic *Previously Published Or I Could Never Make You Stay* — *Revisited* is a synthesis of four earlier pieces. It traces the relationship between two couples, Crystaldawn Bell with Eckert and Norma Fong with

Victor Talledos. The men find each other in glorious dancing by Talledos and Eckert; they leave the women contemplating their own futures as they are holding the T-shirts the men left behind. *Previously* looked like both a movie romance and a soap opera, though the quartet engaged in its tasks with such passion, competence, and individuality that I almost bought into the premise.

No such reservations came with Eckert's mesmerizing *Yaw*, for which Bell, Fong, and Talledos returned in a work of pure dance that explored physical forces that affect an object in motion. Light on their feet, comfortable in the air, and close to the ground, they listened to their bodies, and then followed their impulses wherever they went.

Not every episode in Simonse's infectiously exuberant yet thoughtful *What's Important is Not Always* convinced equally. The high-intensity, unison trio (Dudley Flores, Juliann Witt, and Simonse) of money-chasing business types was brilliantly comedic and scary. However, the quartet of pole-dancing males (with one ending up as a carcass) needed more complexity. Simonse also engaged a white-clad Hannah Rose in a ghoulish courting duet. But then the pace picked up with Stella Adelman and Jerry Lin exploding into a Lindy Hop-inspired duet that segued into a large-scale beach party in which couples hooked up but just as quickly dissolved. *What's* closed with a stunningly beautiful solo for 17-year-old Mia Chong that explored the dancer's relationship not with others but with her own body, carefully, curiously, and completely. **SFBG**

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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com.

THEATER

OPENING

“The Bakla Show 3” Bindlestiff Studio, 185 Sixth St, SF; <http://baklashow3.bpt.me>. \$10-20. Opens Thu/12, 8pm. Runs Thu-Sat, 8pm. Through June 28. Three short works focusing on the struggles of Pinoy LGBT youth.

Body of Water Southside Theater, Fort Mason Center, Bldg D, Third Flr, Marina at Laguna, SF; www.brownpapertickets.com. \$15-35. Opens Fri/13, 7:30pm. Runs Fri-Sat, 7:30pm; Sun, 2:30pm. Through June 28. A Theatre Near U presents an original indie-rock teen musical, with songs by Jim Walker.

The Weir Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Opens Thu/12, 8pm. Runs Thu-Sat, 8pm. Through July 12. Shelton Theater performs Conor McPherson’s acclaimed tale about a spooky night in an Irish pub.

BAY AREA

American Buffalo Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Previews Fri/13-Sat/14 and June 18, 8pm; Sun/15, 2pm; Tue/17, 7pm. Opens June 19, 8pm. Runs Tue and Sun, 7pm (also Sun, 2pm); Wed-Sat, 8pm. through July 13. Aurora Theatre closes its 22nd season with David Mamet’s powerful drama.

ONGOING

Brahmin/I: A One-Hijra Stand-Up Comedy Show Thick House, 1695 18th St, SF; www.crowdedfire.org. \$15-35. Wed-Sat, 8pm. Through June 28. Crowded Fire Theater presents Aditi Brennan Kapil’s “outrageous play masquerading as a stand-up comedy routine.”

The Crucible Gough Street Playhouse, 1620 Gough, SF; www.custommade.org. \$10-35. Thu/12-Sat/14, 8pm; Sun/15, 7pm. Custom Made Theatre Co. performs Arthur Miller’s drama.

Devil Boys From Beyond New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through June 28. New Conservatory Theatre Center performs Buddy Thomas and Kenneth Elliot’s campy sci-fi saga.

Each and Every Thing Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$20-50. Previews Thu/12-Fri/13, 8pm. Opens Sat/14, 8:30pm. Runs Thu-Fri, 8pm; Sat, 8:30pm. Through July 12. Dan Hoyle presents his latest solo show, about the search for real-world connections in a tech-crazed world.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat-Sun, 5pm. Extended through July 13. Charlie Varon performs his latest solo show, a fictional comedy about “a 20th century man living in a 21st century city.”

God Fights the Plague Marsh San Francisco Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$15-100. Previews Sat/14, 8:30pm; Sun/15, 7pm. Opens June 21, 8:30pm. Runs Sat, 8:30pm; Sun, 7pm. Through Aug 10. The Marsh presents a solo show written by and starring 18-year-old theater phenom Dezi Gallegos.

Homo File CounterPULSE, 1310 Mission, SF; www.counterpulse.org. \$20-35. Fri/13-Sat/14, 8pm; Sun/15, 7pm. Writer-designer-director Seth Eisen’s homage to queer rebel Samuel Stewart (1909–1993), whose polymorphous career spanned the better part of the 20th century, was last seen at CounterPULSE in a trim and appealing 40-minute version that capped his artistic residence there in 2012. Since then the work has ballooned across two acts and, unfortunately, lost its focus. What was a compact but meaningful exploration of a polymath and sexual rebel, boldly negotiating the social hierarchies of a deeply repressive and homophobic culture, has become a vague, sometimes difficult to follow story with little more to recommend it than a hedonistic joie de vivre (though even the raunch feels listless and somewhat perfunctory). The expanded production still sports the playful puppetry (shadow and otherwise), overhead and video projections, and aerial choreography of the original — and these do produce some interesting or enjoyable moments — but the show’s polyphonic elements get drastically watered down in a sprawling, lumbering, and unevenly performed dramatic narrative. This is marked by a lot of leaden dialogue and underwhelming songs in scenes that feel either unnecessary or under-explored. The subject (played dutifully but without much illumination by Brian Livingston),

along with a seven-actor ensemble of supporting characters, traverses the mutually exclusive worlds of academia and the literary avant-garde (where Michael Soldier as both sexologist Alfred Kinsey and Gertrude Stein is a notable treat); the working-class homosexual underworld of sailors and tattoo parlors; and even the conventionality of a part-time heterosexual romance (where a nicely understated Katharine Otis as Emmy Curtis begins to cast an intriguing angle on Stewart’s complex makeup). But the import of Stewart’s unique vantage and influence on it all as well as his peculiar aloofness in the midst of everything are fuzzily evoked at best. For all the media employed to depict him and his world, we come away with little sense of either. (Avila)

The Homosexuals New Conservatory Theatre Center, Decker Theatre, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through June 28. New Conservatory Theatre Center performs Philip Dawkins’ play about a young man struggling with his identity amid a new group of friends.

In the Tree of Smoke Great Star Theater, 636 Jackson, SF; www.brownpapertickets.com. \$25. Thu-Sat, 8pm. Through June 28. Circus Automatic performs an even evening of immersive, experimental circus.

Macbeth Fort Point (beneath the Golden Gate Bridge), SF; www.weplayers.org. \$30-75. Thu-Sun, 7pm. Through June 29. We Players performs the Shakespeare classic at the historic fortress at Fort Point.

The Orphan of Zhao ACT’s Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Opens Wed/11, 8pm. Runs Wed-Sat and June 24, 8pm (also Wed and Sat, 2pm); Tue/17, 7pm. Through June 29. Tony winner BD Wong stars in James Fenton’s acclaimed Chinese-legend adaptation at American Conservatory Theater.

Pearls Over Shanghai Hypnagogue Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Extended through June 28. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes’ raunchy mock-opera *Pearls Over Shanghai* and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It’s back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members — including “Sweet Pam” Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there’s less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. (Avila)

Seminar San Francisco Playhouse, 450 Post, Second Flr, SF; www.sfplayhouse.org. \$20-100. Wed/11-Thu/12, 7pm; Fri/13-Sat/14, 8pm (also Sat/14, 3pm). San Francisco Playhouse performs Theresa Rebeck’s biting comedy.

“Sheherezade 14” Exit Theater, 156 Eddy, SF; www.playwrightscentersf.org. \$25. Thu-Sat, 8pm. Through June 21. The Playwrights’ Center of SF and Wily West Productions host this annual festival of fully-produced short plays.

The Speakeasy Undisclosed location (ticket buyers receive a text with directions), SF; www.thespeakeasy.com. \$65-100 (gambling chips, \$7-10 extra; after-hours admission, \$10). Wed-Sat, 7:30, 7:40, 7:50, 8pm, and 9pm admittance times. Extended through June 21. Boxcar Theater’s most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-

era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative, there’s a way the piece becomes specifically and ever more subtly about time itself. (Avila)

36 Stories by Sam Shepard Z Below, 470 Florida, SF; www.36stories.org. \$35-55. Wed-Thu, 7pm; Fri-Sat, 8pm; Sun, 3pm. Through June 22. Word for Word has been at the business of putting literature on the stage, verbatim, for some time, and far from slowing down, this new production shows the company operating at the height of its powers. Among the best manifestations of the company’s particular concerns and talents, *36 Stories by Sam Shepard* not only shows off the considerable virtues of Shepard’s short-story writing (usually overshadowed by his justly acclaimed plays) but unfolds as a stellar piece of theater in its own right. Shrewdly adapted and directed by company charter member Amy Kossow, the production repeatedly finds opportunities in the writing for dramatic transmission and exchange among the performers — a kick-ass ensemble composed of Patrick Aparone, Carl Lumbly, Delia MacDougall, JoAnne Winter, and Rod Gnapp as “The Writer” — the latter a sleepless wanderer crisscrossing the country by car, from whose head and manual typewriter the low characters, tall tales, and electrical encounters issue forth with sharp, sometimes zany humor; smoldering sexual heat; and a shapeless foreboding. Word for Word’s loyal fans need little encouragement, but all interested in a gratifying night in the theater will want to catch this one before it goes. (Avila)

Too Much Light Makes the Baby Go Blind Boxcar Theatre, 505 Natoma, SF; www.sfneofuturists.com. \$11-16. Fri-Sat, 9pm. Ongoing. The Neo-Futurists perform Greg Allen’s spontaneous, ever-changing show that crams 30 plays into 60 minutes.

Triassic Park Eureka Theater, 215 Jackson, SF; www.rayofflighttheatre.com. \$25-36. Wed-Sat, 8pm (also June 21 and 28, 2pm). Through June 28. Ray of Light Theatre presents the Bay Area premiere of Marshall Paillet’s musical involving “dinosaurs, show tunes, and sex changes.”

Walk Like A Man Costume Shop, 1117 Market, SF; www.therhino.org. \$15-35. Wed/11-Sat/14, 8pm; Sun/15, 3pm. Falling in love with your boss, surviving child abuse, losing a loved one in war, dealing with your straight daughter’s shame around her mom’s butch wardrobe — these are only a few of the circumstances encountered in a raucous and affecting evening of celebrating desire and being true to yourself, as Theatre Rhinoceros presents 10 stories of love and sex among a diverse set of African American women. Culled from the titular collection of erotic fiction by Atlanta-based author Laurinda D. Brown, the evening unfolds with a pert and playful finesse thanks to director John Fisher and a strong, charismatic five-women ensemble (made up of Alexaendral Bond, Kelli Crump, Nkechi Emeruwa, Daile Mitchum, and Desiree Rogers). Sexy and brazen, raunchy and wrenching, this series of vignettes, spread out over two acts, comes with nary a dull moment and plenty of climaxes. (Avila) **SFBG**

JAMES CARPENTER IN AMERICAN BUFFALO

PHOTO BY DAVID ALLEN





I know who killed me

Ghosts, but scant thrills, in 'Murdered: Soul Suspect'

BY PETER GALVIN
arts@sfbg.com

GAMER Modern-day Salem, Mass., has a serial killer on the loose and it's up to Detective Ronan O'Connor to follow the killer's clues and put a stop to the senseless murders. One slight problem: Ronan is tossed out of a three-story building and shot multiple times in the chest in the opening minutes of *Murdered: Soul Suspect* (Airtight Games/Square Enix; Xbox 360, Xbox One, PS3, PS4, PC). Thankfully, if pop culture has taught us anything, it's that souls with unfinished business are trapped on Earth until they settle their scores. Playing as Ronan's ghost, you have a task to work with a teenage psychic medium to solve your own murder and stop the killer.

First of all, who wouldn't want to play a noir riff on the movie *Ghost* (1990)? It's a shame that such a cinematic, compelling narrative is tied to a number of tired and self-conscious gameplay tropes. *Murdered* is largely a guided, scripted experience with a number of smaller sandboxes you can explore for collectables or to discover clues relating to the numerous mysteries that populate Salem. An early sequence has Ronan investigating his own crime scene, collecting information from the objects that were on his body and the surrounding area, such as bullet casings and his ever-present pack of cigarettes — which for some reason he can still smoke. Ghost cigarettes? These sequences are very much in the template of old LucasArts adventure games, where the challenge lies

less in any sort of logic or deductive work, and more in finding all of the objects to click on.

Despite these frustratingly simple mechanics, *Murdered* is far from an amateur work. A lot of care went into giving voice and personality to every ghost and NPC in the game, and its visuals measure up to the standards of the current generation. One of the most unexpected areas to receive this level of attention shows itself when you have collected all the items in a particular area and unlock a short ghost story. These stories would seem likely to be anathema to today's modern gamer — since they're tucked away in the menus and feature a bland-looking static image for the handful of minutes it takes them to play out — but there is something undeniably charming about taking a break from play to be read a spooky story.

Recent successes like *The Walking Dead* have shown that there's still a place in the games industry for old-fashioned adventure games, but that particular experience had a bit more going on beneath the surface. With *Murdered: Soul Suspect*, what you see is what you get. If not for the attention and obvious money spent on the game, I would say *Murdered* probably should have been sold as a budget title. At \$20 or even \$40, it might have thrived. As it stands, with the full \$60 price tag, I recommend that anyone who can't get enough serial killers, ghosts, or macabre whodunits from reruns of *Ghost Whisperer* pick this up when the price goes down. **SFBG**

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Listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 11

Robert Dawson Koret Auditorium, SF Main Library, 100 Larkin, SF; www.sfpd.org. 6-8pm, free. The photographer discusses *The Public Library: A Photographic Essay*.

Emma Straub Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author shares her new novel (the Booksmith dubs it a "beach read") about a family traveling in Spain.

THURSDAY 12

Tom Rachman Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author (*The Imperfectionists*) reads from his second novel, *The Rise and Fall of Great Powers*.
Lisa See Koret Auditorium, SF Main Library, 100 Larkin, SF; www.sfpd.org. 6:30pm, free. The best-selling author (*Snow Flower and the Secret Fan*) shares her new novel, *China Dolls*.

FRIDAY 13

Novella Carpenter Pegasus Books Downtown, 2349 Shattuck, Berk; (510) 649-1320. 7:30pm, free. The Oakland-based author discusses her memoir *Gone Feral: Tracking My Dad Through the Wild*.
"Last Word Reading Series" Nefeli Caffé, 1854 Euclid, Berk; (510) 841-6374. 7pm, free. Richard Loranger and Dan Gellepes read, followed by an open mic.
"Word/Play" Booksmith, 1644 Haight, SF; www.booksmith.com. 7pm, \$10 (includes drinks). A happily nerdy book and lit-themed game show, scored "on the basis of wit, whimsy, and audience favoritism."

SATURDAY 14

Crystal Fair Fort Mason Center, 2 Marina, Bldg A, SF; www.crystalfair.com. 10am-6pm, \$8. Also Sun/15, 10am-4pm, \$8. The one-stop shop for all your crystal needs, for both jewelry and healing-arts purposes.
Live Oak Park Fair Live Oak Park, 1301 Shattuck, Berk; www.liveoakparkfair.com. 10am-6pm, free. Also Sun/15. The 44th annual fest hosts over 100 artists and craftspeople selling jewelry, clothing, contemporary art, quilts, pottery, and more, plus tastings of food by local artisans.
Noe Valley SummerFEST 24th St and Noe, SF; www.noevalleyassociation.org. 11am-5pm, free. Old-fashioned block party fun with horse-drawn wagon rides, a petting zoo, a magic show, hula dancers, live music, a chalk-drawing contest, and more.
North Beach Festival North Beach neighborhood, SF. www.sresproductions.com/north_beach_festival.html. 10am-6pm, free. Also Sun/15. Historic North Beach hosts its 60th annual festival, with 125 arts and crafts booths, 20 gourmet food booths, live entertainment, and more, plus the ever-popular blessing of the animals (2-3pm both days at the National Shrine

of Saint Francis of Assisi, 610 Vallejo).

Northern California Pirate Festival Vallejo Waterfront Park, 298 Mare Island Way, Vallejo; www.norcalpiratefestival.com. 10am-6pm, \$10 (kids 11 and under free). Also Sun/15. A fully immersive festival dedicated to all things piratical, complete with ship-to-shore cannon battles, rum bars, mermaids, and a "School of Piracy" and costume contest for kids.

San Francisco Juneteenth Festival and Parade Fillmore between Turk and Sutter, SF; www.sfjuneteenth.org. 11am-6pm, free. Four stages of entertainment, a car show, craft and food vendors, a petting zoo, and much more highlight this event celebrating Juneteenth, the commemoration of the end of slavery in the United States.

"Teenage Mutant Ninja Turtles: The Ultimate Visual History" launch party Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 7-9pm, free. Nickelodeon and book publisher Insight Editions host this party in honor of a new illustrated history of those radical crime-fighting reptiles. (Yes, there will be pizza.)

"Writers with Drinks" Make-Out Room, 3225 22nd St, SF; www.writerswithdrinks.com. 7:30pm, \$5-10. With readings by Daniel H. Wilson, Adam Rogers, Jordan Ellenberg, Mimi Lipson, and Kendra DeColo.

SUNDAY 15

"A Salute to Dad!" *USS Hornet* Museum, 707 W. Hornet, Pier 3, Alameda; www.uss-hornet.org. 10am-5pm, \$6-16 (BBQ, \$10). Celebrate dads and families at the historic aircraft carrier's "Living Ship Day," with a BBQ spread, magic show, big band concert, flight simulations, and more.

MONDAY 16

Thomas Bellar Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The biographer reads from *J.D. Salinger: The Escape Artist*.
"Bloomsday Celebration" Mechanics' Institute, 57 Post, SF; www.milibrary.org. 6 and 8pm, \$15-25. Calling all James Joyce fans for dramatic readings, Irish music, and dance tributes to *Ulysses*.
"Secrets of the City: Strange But True Tales of Investigative Reporting" Verdi Club, 2424 Mariposa, SF; www.porchlightsf.com. 8-10pm, \$15-20. Porchlight, a Storytelling Series presents this evening of San Francisco stories shared by journalists, authors, and reporters, including Bruce Anderson, A.C. Thompson, Laura Fraser, Annalee Newitz, Tim Redmond, and Jerry Lee Abram.

TUESDAY 17

Katie Crouch Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author (*Girls in Trucks*) reads from her latest, a coming-of-age tale set in Italy.
Smith Henderson Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 12:30pm, free. The PEN prize-winning author reads from new novel *Fourth of July Creek*.
Jim Provenzano Books Inc., 2275 Market, SF; www.booksinc.net. 7:30pm, free. The SF journalist, author, and photographer shares his latest work, *Message of Love*. **SFBG**

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FROM LEFT: *ASHES AND DIAMONDS*, *THE HOUR-GLASS SANATORIUM*, AND *MOTHER JOAN OF THE ANGELS*



BY DENNIS HARVEY
arts@sfbg.com

FILM Poland had not been a major hub of film production in the early decades of the medium, and its industry stabilized without getting very interesting in the years after World War II, when a Soviet-backed Stalinist regime founded state-controlled Film Polski. This shotgun wedding of art and bureaucracy wasn't ideally conducive to creative expression, however. By the mid-1950s younger filmmakers, many graduates from the recently founded National Film School in Lodz, agitated for more independence — which, surprisingly, they won.

The resulting United Groups of Film Production almost immediately began producing work that won international attention and came to be known as the “Polish Film School” of cinema. Then in the 1970s a second wave of distinctive talents arrived, their troubled and ambivalent movies coming to be known as the Cinema of Moral Anxiety movement. Presented by Martin Scorsese, the touring “Masterpieces of Polish Cinema” retrospective playing Berkeley’s Pacific Film Archive offers 13 features spanning three decades.

The series kicks off this weekend with perhaps the most famous films by two polar (ahem) opposites of the school’s first wave: fantasist Wojciech Has and sober, socially conscious realist Andrzej Wajda. The latter sounded a new Polish cinema’s opening

Anxious art

salvo with 1955’s *A Generation*, and is still at it 60 years later. Last year he continued his never-ending project of dramatizing 20th century Polish history with the biographical *Walesa: Man of Hope* (as yet unreleased in the US), and might yet be active when he hits 90 in 2016.

An honorary Oscar winner, Wajda has been the most imposing presence in Polish cinema for nearly his entire career, even if he’s not the nation’s most fabled cinematic son — that would be Roman Polanski, a sensibility as slippery as Wajda is solid (and sometimes stolid), as well as a director who fled to the West at his first opportunity. (Polanski made a rare return after the fall of Communism, acting the lead in Wajda’s atypical period comedy *Zemsta* in 2002.) The four features representing Wajda in the PFA series see his development from an edgy young voice to the master artisan of large-canvas, often polemical works on subjects of official import.

Ashes and Diamonds (1958) introduced the striking screen presence of Zbigniew Cybulski — one consciously modeled on the magnetic malcontents of James Dean, and Marlon Brando in 1953’s *The Wild One* — as one of two resistance fighters tasked with assassinating a Communist

official just days after the end of World War II. While his partner copes with this now-pointless mission by going on an epic drunk, Cybulski’s Maciek expresses his ambivalence in distracted pursuit of a barmaid (Ewa Krzyzewska). His iconic death scene would influence many others, notably those in Godard’s *Breathless* and Truffaut’s *Shoot the Piano Player* (both 1960). The actor coped with his subsequent international stardom by doing everything to excess; there was grief but not much surprise among those who knew him when he died in a drunken fall at a train station in 1967, not yet 40 but looking much older.

He also has supporting roles in Jerzy Kawalerowicz’s 1959 slice-of-life demi-thriller *Night Train*, and in Wajda’s *Innocent Sorcerers* from the next year — both long journeys toward dawn, the second set in a jazz-soaked, raffishly disillusioned Warsaw where it’s “harder to catch a taxi than a girl.” The two other Wajda titles here are later epics: 1975’s *The Promised Land*, a long, lavish and shrill indictment of worker-exploitative Industrial Revolution capitalism; and 1981’s *Man of Iron*, dramatizing the rise of the Solidarity movement. *Man* won the Golden Palm at Cannes, but also angered Polish officials sufficiently to

drive its director abroad for some years, making films in Germany and France.

By contrast, political — or any — reality is infrequently found in the works of the late Has, whose best films are hothouse phantasmagorias rich in surreal imagery and dreamlike illogic. The PFA series kicks off with his 1964 *The Saragossa Manuscript*, perhaps that decade’s first “head” film, and duly named by Jerry Garcia as his favorite film. (The musician was involved in the PFA acquiring a print before his death.) Its picaresque maze of tall stories, with beautiful available women ornamenting most of them, remains a stoner’s delight. In a similar vein, Has’ *The Hour-Glass Sanatorium* a decade later is a triumph of Gothic jumble-sale production design, its own hapless hero pulled down a richly colored rabbit’s hole of dress-up role playing and various perversities at the titular institution.

A much more straightforward costume extravaganza is 1960’s *Black Cross*, aka *Knights of the Teutonic Order*, about the 15th century struggle between Poles and Christian invaders that led to the Battle of Grunwald. Its director Aleksander Ford was a major figure in establishing the post-war state film industry, yet not long after this expensive epic

he was purged in a late-decade anti-Semitic campaign, and his unsuccessful attempts at a career overseas ended with suicide in 1980 Florida. A very different historical piece is Kawalerowicz’s 1961 *Mother Joan of the Angels*, a treatment of the same 17th century alleged convent demon infestation that inspired Ken Russell’s 1971 *The Devils*, and one that’s as quiet and stark as the latter film is hysterical.

The leading lights of the later Cinema of Moral Anxiety movement—which mostly eschewed such grand gestures and bizarre subjects for small, disquieting modern narratives — are represented in three films toward the series’ end. Krzysztof Zanussi’s 1976 *Camouflage* and 1980 *The Constant Factor* are terse, bitter portraits of institutional corruption. The late Krzysztof Kieslowski’s pre-Three Colors series breakout *A Short Film About Killing* (1987) is, if anything, bleaker: Drawn together by chance and then by tragedy, its protagonists live in a Warsaw where injustice is practically in the air — thanks to the oppressively tinted cinematography — and the climactic events of a murder and an execution have their existential pointlessness underlined by each being excruciatingly prolonged. **SFBG**

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Tropical impressions

A few picks from YBCA's New Filipino Cinema 2014

BY CHERYL EDDY
cheryl@sfbg.com

FILM We're neck-deep in local film festival season right now — which, yeah, is kind of 12 months out of the year around here, but the SF Silent Film and Green Film festivals just ended, DocFest is underway, and Frameline starts June 19 — but there are plenty of reasons to carve out time for Yerba Buena Center for the Arts' outstanding New Filipino Cinema mini-fest this weekend.

A big one is opening-night selection *How to Disappear Completely*; director Raya Martin, a bright light in the Philippines' burgeoning indie film scene, will appear in person at the screening. This is a good thing, since *Disappear* is a bit of a head-scratcher, but in a commendable way — part coming-of-age drama, part dreamy puzzle, part old-school exploitation flick (I can't be the only viewer who sees Martin's shot of someone pawing through a pot full of intestines and immediately thinks of Herschell Gordon Lewis). Martin told the Philippine Star that *Disappear* was partially inspired by 1980s American horror filmmakers like Wes Craven, and there are fragments of 1984's *Nightmare on Elm Street* lurking in this tale of a troubled tomboy (Ness Roque) whose vibrations of high-tension fear conjure a sinister spirit only she can see. This, on top of threats both natural — her island home is dark and lush, with nature's stormy menace permeating every frame — and domestic: "You think the road home is safe? No one will hear you when you scream," snarls her mother, who has a bit of Carrie White's Bible-thumping mama in her.

Mom's not even the biggest issue, though — that'd be the girl's drunk, leering father (Noni Buencamino, one of the country's most acclaimed actors — along with his wife, Shamaine Buencamino, who plays his wife in *Disappear*), who lurches around with

a loaded shotgun and spends all his money betting on cockfights. Aside from its more experimental sequences, which are set to a buzzing electronic soundtrack (and thankfully, no Radiohead), *Disappear's* deliberately loose narrative pivots around strained dinner-table conversations among this dangerously dysfunctional family. Most of the longer passages of dialogue take the form of recitations: Bible stories (Lot and his daughters get a thematically appropriate shout out); folklore (a surprisingly funny tale involving a royal chicken); and a school recital on Filipino history, in which the young heroine plays a gun and her classmates, portraying vengeful villagers, warn the parent-filled audience: "We are going to hunt you down!"

Disappear's title card appears a full hour in, or nearly at the end of this 79-minute tale; it's a blazing beacon in a film otherwise dominated by water imagery. Things only get bleaker, more surreal, and more shockingly violent from there. "If you're wondering why we're making such a fuss about new Filipino cinema, this is a great place to start," explain series co-programmers Joel Shepard and Philbert Ortiz Dy in their program notes.

A far sunnier view of youth in the Philippines emerges in Sigrid Andrea P. Bernardo's *Anita's Last Cha-Cha*, also about a tomboy, whose coming-of-age through first love begs the question why this film isn't called *Anita's First Cha-Cha* instead. Anita is 12 and not ready to embrace puberty, despite her widowed mother's best efforts to dress her up like a princess for the community's annual fertility festival. This all changes when she catches sight of long-limbed lovely Pilar, the former town beauty who's returned after a stint studying physical therapy abroad. As Pilar sets up a massage practice in her house (not surprisingly, the local men line up for appointments), Anita begins spending all of her time day-

dreaming about the older woman.

Of course, her fantasy girlfriend — who has a tortured romantic past with Anita's age-appropriate male cousin — is just that, and the two become allies as the story takes a melodramatic turn. Writer-director Bernardo will attend the screening in person to discuss her feature debut.

Probably the most high-profile entry in the YBCA series is Sean Ellis' urban thriller *Metro Manila*, which won an Audience Award at the 2013 Sundance Film Festival, as well as the top prize at that year's British Independent Film Awards. Ellis is a Brit, but *Metro Manila* is acted (splendidly) by an all-Filipino cast. After a meager harvest, naïve farmer Oscar (Jake Macapagal) convinces his wife, Mai (Althea Vega), to move with their small children to the big city in search of work. But the grimy metropolis proves a dangerous place, and what's essentially a predictable tale of country-bumpkin-learns-a-hard-lesson-on-the-mean-streets is elevated by a ruthlessly desperate tone and a killer performance by John Arcilla (as Oscar's shifty new co-worker). Even better: a couple of clever last-act twists that shake up the story's seemingly inevitable arc.

These three films are just a surface glimpse of what New Filipino Cinema has in store. Closing night's screening of Brillante Mendoza's *Thy Womb*, starring veteran superstar Nora Aunor, is already sold out, but fret not: The film, the much-praised latest from the director of 2009's controversial *Kinatay*, returns to the YBCA for its own engagement June 26-29. Also screening post-fest is Lav Diaz's acclaimed *Norte, The End of History* (June 19-20), a 250-minute epic inspired by *Crime and Punishment*. **SFBG**

NEW FILIPINO CINEMA

Wed/11-Sun/15, \$8-\$10
Yerba Buena Center for the Arts
701 Mission, SF
www.ybca.org

Puff piece

Music-manager doc 'Supermensch' doth gush too much

BY DENNIS HARVEY
arts@sfbg.com

FILM Sometimes a movie can only be called a gift — a gift intended for somebody other than the viewer. Clearly a film is a vanity project if its primary intent seems to flatter its maker. But what about when it's a love letter from one rich, entitled celebrity to another? Then the vanity grows complicated, not least by the fact that we're expected to pay for the privilege of watching one ass kiss another.

Anyone who blinked probably missed *Super Duper Alice Cooper*, which mostly did just one-night showings across the nation in April. That rockumentary was duly "authorized" but awfully entertaining, with the wit to tell its original shock-rocker's tale entirely through archival footage plus a running oral history of latter-day interviews. Mike Myers' directorial bow *Supermensch: The Legend of Shep Gordon* tells the same story for its first half hour — Gordon being the "Jewish kid from Long Island" who stumbled into being Cooper's manager, shepherding (har) him to fame with an uncanny knack for promotional stunts and image-shaping.

He eventually provided those services and more to a highly eccentric roster of talents including Wonder Bread pop thrush Anne Murray, R&B vibrator Teddy Pendergrass, and (an end-scroll informs) King Sunny Ade, Ben Vereen, Raquel Welch, Michelle Shocked, Rick James, and Frankie Valli. He co-founded Alive Films, which produced and distributed an innovative slate of indie and foreign features. Discovering that the world's greatest chefs were "treated like shit" (!), he had the foresight to create the whole "celebrity chef racket" in which they have reality TV shows and hawk their own supermarket products, for which we presumably must be grateful.

In a respite from bedding and occasionally marrying other "tens," he kept Sharon Stone off the dating market for two years, for which we should probably also be grateful. She introduced him to the Dalai Lama, of whom he says, "Every time His Holiness walks into a room I feel like I've taken the greatest shower of my

life." (Apparently, he feels spiritually cleansed.) Dropping more names than a telephone book in a shredder, Gordon shares amusing anecdotes about Cary Grant and Steve Jobs alike. He is a wellspring of generosity who supported an ex-girlfriend's orphaned grandchildren and secured financial stability for an elderly Groucho Marx. Meeting Myers via Cooper on the set of 1992's *Wayne's World*, he subsequently housed the famously difficult comedian



turned (here) documentarian for two months at his Maui compound when the erstwhile Austin Powers was going through a rough stretch.

"He's the nicest man I've ever met, hands down," Myers gushes onscreen, while some other famous person (Michael Douglas? I forget) calls Gordon "the nexus for everybody who means anything in the entire world."

Supermensch is a professional funny guy's documentary, which means it can't help manipulating things (wacky klezmer soundtrack; campy re-enactments; celebrity testimonials from Tom Arnold, Sammy Hagar, and Sylvester Stallone) in ways that beg for approval. Gordon is no doubt a great host, a good cook, a consummate cocksman, and a social and business genius. But watching this movie is like paying to see a \$5,000-per-plate benefit dinner via closed circuit TV — as if it were a humbling honor to witness famous people pat each other on the back.

It's a given here that the tragedy of Gordon's life is his not being able to foster a biological family of his own — no matter that he'd out-bachelored many a former lover who might have realized it. "I felt really lonely for him," says one loyal personal assistant re: the moment he woke up from near fatal surgery (cue Radiohead track "Everything In Its Right Place") and was disappointed her less-than-gorgeous self was at his bedside. The by-association narcissism *Supermensch* exudes is exceeded only by the depressingly low self-esteem of she who pities a man who hasn't yet found his impossible feminine ideal. **SFBG**

SUPERMENSCH: THE LEGEND OF SHEP GORDON
opens Fri/13 in San Francisco.



PHOTO COURTESY OF FOCUS FEATURES

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

DOCFEST

The 13th San Francisco Documentary Film Festival runs through June 19 at the Brava Theater, 2781 York, SF; Roxie Theater, 3117 16th St, SF; and Oakland School of the Arts Theater, 530 19th St, Oakl. For tickets (most shows \$12) and complete schedule, visit www.sfindie.com.

OPENING

Alone Yet Not Alone Remember that Christian historical drama that was Oscar-nominated for Best Song but then got kicked out of the running because of the songwriter's sketchy campaign tactics? No? Well, here 'tis. (1:43)
Gore Vidal: The United States of Amnesia Nicholas Wrathall's highly entertaining documentary pays tribute to one of the 20th century's most brilliant, original, and cranky thinkers, with extensive input from the man himself before his death in 2012 at age 86. The emphasis here is less on Vidal's life as a literary lion and often glittering celebrity social life than on his parallel career as a harsh scold of US social injustices and political corruption. (Needless to say, recent history only sharpened his tongue in that department, with George W. Bush dismissed as "a goddamn fool," and earlier statements such as "This is a country of the rich, for the rich and by the rich" seeming more apt than ever.) He's a wellspring of wisdoms both blunt and witty, sometimes surprising, as in his hindsight doubts about the virtues of JFK (a personal friend) as a president. We get plenty of colorful archival clips in which he's seen verbally jousting with such famous foes as William F. Buckley and Norman Mailer, invariably reducing them to stammering fury while remaining exasperatingly unruffled. His "out" homosexuality and outré views on sexuality in general (at odds with an increasingly assimilationist gay community) kept him controversial even among many liberals, while conservatives were further irked by his rock-solid family connections to the ruling elite. In our era of scripted political rhetoric and pandering anti-intellectualism, it's a joy merely to spend an hour and half in the company of someone so brilliantly articulate on seemingly any topic — but particularly on the perpetually self-mythologizing, money-worshipping state of our Union. (1:29) *Opera Plaza, Shattuck*. (Harvey)
How to Train Your Dragon 2 Sequel to the 2010 animated hit about Vikings and their dragon buddies, with voices by Jay Baruchel, Cate Blanchett, Gerard Butler, Djimon Hounsou, America Ferrera, Kit Harington, Jonah Hill, and others. (1:42) *Four Star, Presidio*.
Obvious Child We first encounter the protagonist of writer-director Gillian Robespierre's funny, original film — a Brooklyn-dwelling

twentysomething named Donna (Jenny Slate), who works at a lefty secondhand bookstore and makes regular (if unpaid) appearances at a local comedy night — onstage mining such underdiscussed topics as the effects of vaginal discharge on your garden-variety pair of underwear. This proves a natural segue to other hefty nuggets of embarrassment gold concerning her love life, to the dismay of boyfriend Ryan (Paul Briganti), auditing from the back of the club. He pretty much deserves it, however, for what he's about to do, which is break up with her in a nasty, well-populated unisex bathroom, taking time to repeatedly glance at the texts coming through on his phone from Donna's good friend, with whom he's sleeping. So when Donna, mid-drowning of sorrows, meets a nice-looking fellow named Max (Jake Lacy) at the bar, his post-fraternity-presidency aesthetic seems unlikely to deter her from a one-night stand. The ensuing trashed make-out dance-off in Max's apartment to the Paul Simon song of the title is both comic and adorable. The fractured recap of the evening's condom-free horizontal events that occurs inside Donna's brain three weeks later, as she hunkers down with her best friend, Nellie (Gaby Hoffmann), in the bookstore's bathroom after peeing on a stick, is equally hilarious — and unwanted-pregnancy jokes aren't that easy to pull off. Robespierre's treatment of this extended windup and of Donna's decision to have an abortion is a witty, warmhearted retort to 2007's *Knocked Up*, a couple generations' worth of Hollywood rom-com writers, and an entertainment industry that continues to perform its sweaty contortions of storytelling in the gutless cause of avoiding the A-word. (1:15) *Embarcadero*. (Rapoport)
The Signal Sharing its title with a 2007 film — also a thriller about a mysterious transmission that wreaks havoc in the lives of its protagonists — this offbeat feature from co-writer and director William Eubank belies its creator's deep affection for, and knowledge of, the sci-fi genre. Number one thing *The Signal* is not is predictable, but its twists feel organic even as the story takes one hairpin turn after another. MIT buddies Nic (Brenton Thwaites) and Jonah (Beau Knapp) are driving Nic's girlfriend, Haley (Olivia Cooke), cross-country to California. Complicating the drama of the young couple's imminent separation is Nic's deteriorating physical condition (it's never explained, but the former runner apparently has MS or some other neurological disease). The road trip turns dark when the trio (who also happen to be hackers) realize an Internet troll they've tangled with in the past is stalking them. After a brief detour into found-footage horror — fooled ya, Eubank seems to be saying; this ain't that kind of movie at all! — the kids find themselves embroiled in ever-more-terrifying realities. To give away more would ruin the fun of being shocked for yourself, but think *Twilight Zone* meets Area 51 meets a certain futuristic trilogy starring Laurence Fishburne, who turns up here to play a very important role in Nic and company's waking nightmare. (1:37) *California*.

(Eddy)
Supermensch: The Legend of Shep Gordon See "Puff Piece." (1:24) *Embarcadero*.
22 Jump Street Comedy cops Jonah Hill and Channing Tatum return for more undercover sleuthing in a slightly more age-appropriate milieu: college. (1:45) *Marina, Shattuck*.

ONGOING

Belle The child of a British naval officer and a Caribbean slave, Belle (Gugu Mbatha-Raw) is deposited on the doorstep — well, the estate grounds — of her father's relatives in 1769 England after her mother dies. Soon she's entirely orphaned, which makes her a wealthy heiress and aristocratic title holder at the same time that she is something less than human in the eyes of her adopted society. For Belle is black (or more properly, mixed-race), and thus a useless curiosity at best as a well-bred noblewoman of the "wrong" racial makeup. Based on a murky actual historical chapter, Amma Asante's film is that rare sumptuous costume drama which actually has something on its mind beyond romance and royalty. Not least among its pleasures are a fine supporting cast including Tom Wilkinson, Miranda Richardson, Penelope Wilton, and Emily Watson. (1:45) *Embarcadero, Piedmont, Shattuck*. (Harvey)
Chef Not to take anything away from the superhero crew, but *Chef* feels like the closest thing to a labor of love from writer, director, and star Jon Favreau in many a day. As a director, he may have been making doughnuts — fun-filled and teeming with CGI eye candy, but doughnuts nevertheless — when it came to effects-driven blockbusters like 2008's *Iron Man*, but this well-meaning play for the heart, by way of the stomach, shows you where Favreau's head is really at. *Chef* revolves around Carl Casper (Favreau), a onetime food star, now reduced to serving up predictable crowd-pleasers at the behest of his restaurant's overbearing owner (Dustin Hoffman). It takes the barbs of an influential critic (Oliver Platt) — and an ensuing Twitter war — to set Carl off and send him away on his own, at the coaxing of his glam ex Inez (Sofia Vergara). Hooked up with a dilapidated food truck and former kitchen staffer Martin (John Leguizamo), and aided by ably Tweeting son Percy (Emjay Anthony), Carl ties his dreams — and lost passion — to the classic Cuban sandwich. The ensuing road trip from Miami to LA, and Carl's journey toward self and a renewed relationship with his son, is a fun (if, in the end, a bit too speedily sketched) vault through the joys of eating your way through America's new culinary heartland. Amid the volley of sign-of-the-times social-media swinging and cameos by the uncostumed Robert Downey Jr., Scarlett Johansson, and the like, Favreau's main dish is that a family that eats, cooks, and runs a business together, stays together — child labor laws or no. (1:55) *1000 Van Ness, Metreon, Presidio, Sundance Kabuki*. (Chun)
The Dance of Reality His unique vision recently

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22

COLUMBIA PICTURES AND METRO-GOLDWYN-MAYER PICTURES PRESENT IN ASSOCIATION WITH LSTAR CAPITAL AND MRC AN ORIGINAL FILM/CANNELL STUDIOS PRODUCTION IN ASSOCIATION WITH STORYVILLE/75 YEAR PLAN PRODUCTIONS A FILM BY PHIL LORD & CHRISTOPHER MILLER JONAH HILL CHANNING TATUM "22 JUMP STREET" PETER STORMARE AND ICE CUBE MUSIC SUPERVISED BY KIER LEHMAN MUSIC BY MARK MOTHERSBAUGH EXECUTIVE PRODUCERS STEPHEN J. CANNELL PHIL LORD CHRISTOPHER MILLER TAVIA LANDAU BRIAN BELL RED CAROLIN BEN WAISBREN BASED ON THE TELEVISION SERIES BY PATRICK HASBOURGH & STEPHEN J. CANNELL STORY BY MICHAEL BACALL & JONAH HILL SCREENPLAY BY MICHAEL BACALL AND OREN UZIEL AND RODNEY ROTHMAN PRODUCED BY NEAL H. MORITZ JONAH HILL CHANNING TATUM DIRECTED BY PHIL LORD & CHRISTOPHER MILLER

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re-introduced to audiences by unmaking-of documentary *Jodorowsky's Dune*, cinematic fabulist Alejandro Jodorowsky is back with his first film in a quarter-century. This autobiographical fantasia shows all initial signs of being a welcome yet somewhat redundant retreat of his cult-famed early work (1970's *El Topo*, 1973's *The Holy Mountain*), as *Santa Sangre* was in 1989. It starts with the filmmaker himself fulminating wisdoms about the spiritual emptiness of a money-centric world, then appearing as guardian angel to his child self (Jeremias Herskovits). Little Alejandro is raised by a bullying, hyper macho father (Brontis Jodorowsky) and warm, indulgent mother (soprano Pamela Flores, singing every line of dialogue) who naturally clash at every turn. Jodorowsky's stunning eye for bizarre imagery (abetted by DP Jean-Marie Dreujou's handsome compositions) hasn't faded, so there are delights to be had even in what fans might consider an over-familiar parade of dwarfs, amputees, anti clerical burlesques (like a dress-up dog beauty contest at church), Chaplinesque circus sentimentality, and other simple if surreal illustrations of society's eternal victims and overlords. At a certain point, however, the misdeeds of father Jaime force his self-exile. The film's consequent picaresque allegory of epic suffering toward redemption becomes cheerfully goofy, its symbol-strewn path increasingly funny and sweet rather than burdened by import. A large part of that appeal is due to junior Jodorowsky Brontis, who demonstrates considerable farcical esprit while flashing more full-frontal nudity than Michael Fassbender and Ewan McGregor combined ever dreamed of obliging. Shot in the family's native Chile on a purported crowd funded budget of \$3 million — could Hollywood provide so much original spectacle for 30 times that amount?—*The Dance of Reality* finds its 84-year-old maker as frisky as a pony, one that provides an endearingly unpredictable ride. (2:10) *California, Opera Plaza*. (Harvey) **Edge of Tomorrow** Is it OK to root for Tom Cruise again? (The Oprah thing was almost a decade ago, after all.) The entertaining *Edge of Tomorrow*, crisply directed by *Bourne* series vet Doug Liman, takes what's most irritating about Cruise's persona (he's so goddamn earnest) and uses it to great advantage, casting him as military PR guru Cage — repping our armed forces on talk shows amid battles with alien invaders dubbed "Mimics" — whose oiliness masks the fact that he's terrified of actual combat. When he's forced to fight by a no-nonsense superior (Brendan Gleeson), he's gruesomely killed, along with nearly every other human soldier. But wait! Thanks to a particularly close encounter with outer-space pixie dust, he awakens, unharmed, to re-live the day, over and over again (yep, shades of a certain Bill Murray comedy classic). Each "reset" offers Cage a chance to work his way closer to changing the course of the war in humanity's favor, with key help from a badass (Emily Blunt) whose heroics on the battlefield have earned her the nickname "Full Metal Bitch." Nothing groundbreaking here — but *Edge of Tomorrow* manages to make its

satisfying plot as important as its 3D explosions, which means it automatically rises above what passes for popcorn fun these days. (1:53) *Four Star, Metreon, 1000 Van Ness, Presidio, Sundance Kabuki*. (Eddy) **The Fault in Our Stars** I confess: I'm no card-carrying, vlog-flogging Nerdfighter in author John Green's teen-geek army. But one can admire the passion — and teary romanticism — of the writer, readers, and the breakthrough novel that started it all. Much has been made over the cinematic tweaks to the best-selling YA book, but those seem like small beefs: OK, male romantic lead Gus's (Ansel Elgort) perhaps-understandable brattiness seems to have been toned down a touch, but we'll all get the somewhat-subversive push and pull of Green's love story centered on two cancer-stricken innocents. Sixteen-year-old Hazel (a radiant Shailene Woodley) has been battling cancer almost all her life, fighting back from the brink, and now making her way every day with an oxygen tank and her devoted parents (Laura Dern, Sam Trammell) by her side. Her mordant wit, skeptical attitude, and smarts attract Gus, a handsome teen with a prosthetic leg, at a cancer support group, and the two embark on what seems like the most normal thing in the world — sweet, sweet love — albeit cut with the poignancy of almost-certain doom. Would the girl who calls herself a grenade dare to care for someone she will likely hurt? That's the real question on her mind when the two reach out to the solitary author (Willem Dafoe) of their favorite book, *An Imperial Affliction*. The journey the two make leaves them both open to more hurt than either ever imagined, and though a good part of *Fault's* denouement boils down to a major puddle cuddle — with solid performances by all, but particularly Dern and Woodley — even a cynic is likely to get a bit misty as the kids endure all the stages of loss. And learning. (2:05) *Marina, 1000 Van Ness, SF Center, Sundance Kabuki*. (Chun) **Fed Up** Katie Couric narrates, produces, and brings celebrity heft to Stephanie Soechtig's well-crafted expose on the alarmingly powerful food industry — specifically, revealing how "nutritional standards" put forth by the government over the past 30 years have actually caused the nation's current obesity epidemic. *Fed Up's* straightforward combination of simple facts (80 percent of food items have added sugar); talking-head experts (Bill Clinton, UCSF's Dr. Robert Lustig); historical fact-finding (including a segment that convincingly compares today's food industry to the tobacco industry of yore); and profiles of dangerously overweight teens (all of whom are trying, and failing, to lose weight) adds up to a film that is poised to have *An Inconvenient Truth*-style impact on viewers — and will hopefully open enough eyes to make waves beyond movie theaters. (1:32) *California, Embarcadero*. (Eddy) **The Grand Seduction** Canadian actor-director Don McKellar (1998's *Last Night*) remakes 2003 Quebecois comedy *Seducing Doctor Lewis*, about a depressed community searching for the town doctor they'll need before a factory will agree to set up shop and bring much-needed jobs to the area. Canada is still the setting



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Athi-Patra Ruga, *The Future White Women of Azania*, 2012; performed as part of *Performa Obscura* in collaboration with Mikhael Subotzky; commissioned for the exhibition *Making Way*, Grahamstown, South Africa; photo: Ruth Simbas, courtesy Athi-Patra Ruga and WHATIFTHEWORLD/GALLERY.

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The following is contact information for Bay Area first-run theaters.

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Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 561-9921.

Embarcadero 1 Embarcadero Center, promenade level. 352-0835.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

New People Cinema 1746 Post. www.new-peopleworld.com.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 771-0183.

Presidio 2340 Chestnut. 776-2388.

SF Center Mission between Fourth and Fifth Sts. 538-8422.

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Sundance Kabuki Cinema Post/Fillmore. 929-4650.

Vogue Sacramento/Presidio. 221-8183.

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Albany 1115 Solano, Albany. (510) 464-5980.

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Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Magick Lantern 125 Park Place, Point Richmond. (510) 234-1404.

New Parkway 474 24th St, Oakl. (510) 658-7900.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

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here, with the harbor's name — Tickle Head — telegraphing with zero subtlety that whimsy lies ahead. A series of events involving a Tickle Head-based TSA agent, a bag of cocaine, and a harried young doctor (Taylor Kitsch) trying to avoid jail time signals hope for the hamlet, and de facto town leader Murray (Brendan Gleeson) snaps into action. The seduction of "Dr. Paul," who agrees to one month of service not knowing the town is desperate to keep him, is part *Northern Exposure* culture clash, part Jenga-like stack of lies, as the townspeople pretend to love cricket (Paul's a fanatic) and act like his favorite lamb dish is the specialty at the local café. The wonderfully wry Gleeson is the best thing about this deeply predictable tale, which errs too often on the side of cute (little old ladies at the switchboard listening in on Paul's phone-sex with his girlfriend!) rather than clever, as when an unsightly structure in the center of town is explained away with a fake "World Heritage House" plaque. Still, the scenery is lovely, and "cute" doesn't necessarily mean "not entertaining." (1:52) *Albany*, *Embarcadero*. (Eddy) **Ida** The bomb drops within the first ten minutes: after being gently forced to reconnect with her only living relative before taking her vows, novice nun Anna (Agata Trzebuchowska) learns that her name is actually Ida, and that she's Jewish. Her mother's sister, Wanda (Agneta Kulesza) — a Communist Party judge haunted by a turbulent past she copes with via heavy drinking, among other vices — also crisply relays that Ida's parents were killed during the Nazi occupation, and after some hesitation agrees to accompany the sheltered young woman to find out how they died, and where their bodies were buried. Drawing great depth from understated storytelling and gorgeous, black-and-white cinematography, Pawel Pawlowski's well-crafted drama

offers a bleak if realistic (and never melodramatic) look at 1960s Poland, with two polar-opposite characters coming to form a bond as their layers of painful loss rise to the surface. (1:20) *Albany*, *Clay*, *Piedmont*. (Eddy) **The Immigrant** Ewa (Marion Cotillard) is an orphaned Polish émigré who's separated from her sickly sister at Ellis Island in 1921, and scheduled for deportation as an alleged "woman of low morals." She's rescued from that by Bruno (Joaquin Phoenix), though he's not quite the agent of charity he seems — in fact, Ewa doesn't realize she's actually been recruited for a prostitution racket he thinly veils as a theatrical troupe. Still, she stays, believing she has no other viable path to freeing her sister from quarantine, she allows her own degradation for money's sake. This latest collaboration between Phoenix and director-coscenarist James Gray is a handsome period piece that's done skillfully and tastefully enough to downplay — but not quite hide — the fact that its moral melodrama might as well have been written (as well as set) nearly a century ago. Cotillard is fine in her best English-language role to date, and Phoenix is compelling as usual; Jeremy Renner is somewhat miscast as a distant-third lead. But whether you find *The Immigrant* poignant or forced will depend on your tolerance for a script whose every turn is all too predictable. (2:00) *Metreon*, *Piedmont*. (Harvey) **Maleficent** Fairytale revisionism is all the rage these days, what with the unending power of Disney princesses to latch into little girls everywhere and bring parental units (and their wallets) to their knees. Yet princesses almost seem beside the point in this villain's-side-of-the-story tale — Maleficent (Angelina Jolie), the queen of the fairies in the magical moors, CONTINUES ON PAGE 40 >>

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wronged by Stefan (Sharlto Copley), who saws off her wings in order to win a crown. Accompanied by her shape-shifting minion, crow Diaval (Sam Riley), Maleficent attends the christening of King Stefan's first-born daughter, Aurora, hot on the heels of three clownish good fairies (Lesley Manville, Imelda Staunton, Juno Temple), and delivers a curse that will have this future Sleeping Beauty (Elle Fanning) prick her finger on a spindle and sink into a deathlike coma until her true love's kiss. Will that critical smooch be delivered by Prince Bieber, er, Phillip (Brenton Thwaites)? Considering the potential for Disney's trademark, heart-tugging enchantment to get magically tangled up in girl power, it's tough to suck up the disappointment in the ooey-goey, gummy-faced troll-doll aesthetics of the art direction and animation, as well as first-time director Robert Stromberg's choppy, dashed-through storytelling. Part of the problem is that there's almost zero threat here, despite its antihero's devilish presence — is there ever any doubt that a healthy resolution will win out, even at the expense of blood ties? Best to find dangerous pleasures where one can — namely in the vivid Jolie, cheekbones honed to a razor edge, who spits biting remarks at her accursed charge, beneath Joan Crawford-esque eyebrows and horns crying out for club-kid Halloween treatments. (1:37) *Metreon*, *1000 Van Ness*, *Presidio*, *Shattuck*, *Sundance Kabuki*. (Chun)

A Million Ways to Die in the West One can't help but feel ... mixed about Seth MacFarlane. The funnyman will go there. Few can deny that. But whether he should be starring as a leading man in his own passion projects — even Quentin Tarantino has the sense not to do that — is still in question, even in light of the oft-hilarious *A Million Ways to Die in the West*. On screen, MacFarlane looks a wee bit too waxily vanilla — like he's had too much work done or he's the every-guy counterpart to Johnny Depp's CGI-swathed Willy Wonka. The director and co-writer's choice to put himself in front of the camera, rather than an animated or claymated Seth or

Ted, is one of few trip-ups in this otherwise generally good-natured and merrily violent outing, lightly reminiscent of *Blazing Saddles* (1974) in its happy embrace of bad taste, bloody pratfalls, politically incorrect jabs, and scatological yuks, and its mission to mildly demythologize the glory days of the Wild West. MacFarlane's whiney, geeky sheep herder Albert is a fish out of water in the dicey frontier. It's too hot, it's too dangerous, decent hygiene is unavailable, and gunfights are way too frequent, as he grouches to girlfriend Louise (Amanda Seyfried), best friend Edward (Giovanni Ribisi), and hooker buddy Ruth (Sarah Silverman). Still, he doesn't know how good he has it when mustachioed nemesis Foy (Neil Patrick Harris) sweeps Louise off her feet and a feisty, gun-slinging gal (Charlize Theron) comes to town. MacFarlane's gross-out jokes will win over the boys, his sentimental heart will get the girls — he just won't entirely enthrall this reviewer until he comes up with a more original way of disclaiming/explicating his movie's racial jokes than with the now-obligatory "don't be racist" call-out at the start. (1:56) *1000 Van Ness*, *SF Center*, *Sundance Kabuki*. (Chun)

Night Moves Not to be confused with Arthur Penn's same-named 1975 Gene Hackman thriller, Kelly Reichardt's latest film nonetheless is also a memorably quiet, unsettling tale of conspiracy and paranoia. It takes us some time to understand what makes temporary allies of jittery Josh (Jesse Eisenberg), Portland, Ore.-style alterna-chick Dena (Dakota Fanning) and genial rural recluse Harmon (Peter Sarsgaard), beyond it being a mission of considerable danger and secrecy. When things don't go exactly as planned, however, the three react very differently to the resulting fallout, becoming possibly greater threats to one another than the police or FBI personnel pursuing them. While still spare by mainstream standard, this is easily Reichardt's most accessible work, carrying the observational strengths of 2010's *Meek's Cutoff*, 2008's *Wendy and Lucy*, and 2006's *Old Joy* over to a genuinely tense story that actually goes somewhere. (1:52) *Metreon*. (Harvey)

Rigor Mortis Spooky Chinese folklore (hopping

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vampires) meets J-horror (female ghouls with long black hair) in this film — directed by Juno Mak, and produced by *Grudge* series helmer Takashi Shimizu — inspired by Hong Kong's long-running *Mr. Vampire* comedy-horror movie series. Homage takes the form of casting, with several of *Vampire*'s key players in attendance, rather than tone, since the supernatural goings-on in *Rigor Mortis* are more somber than slapstick. Washed-up film star Chin Siu-ho (playing an exaggerated version of himself) moves into a gloomy apartment building stuffed with both living and undead tenants; his own living room was the scene of a horrific crime, and anguished spirits still linger. Neighbors include a frustrated former vampire hunter; a traumatized woman and her white-haired imp of a son; a kindly seamstress who goes full-tilt ruthless in her quest to bring her deceased husband back to life; and an ailing shaman whose spell-casting causes more harm than good. Shot in tones so monochromatic the film sometimes appears black-and-white (with splashes of blood red, natch), *Rigor Mortis* unfortunately favors CG theatrics over genuine scares. That said, its deadpan, world-weary tone can be amusing, as when one old ghost-chaser exclaims to another, "You're still messing around with that black magic shit?" (1:45) **Metreon.** (Eddy)

We Are the Best! Fifteen years after *Show Me Love*, Lukas Moodysson's sweet tale of two girls in love in small-town Sweden, the writer-director returns to the subject of adorably poignant teen angst. Set in Stockholm in 1982, and adapted from a graphic novel by Moodysson's wife, Coco Moodysson, *We Are the Best!* focuses on an even younger cohort: a trio of 13-year-old girls who form a punk band in the interest of fighting the power and irritating the crap out of their enemies. Best friends Bobo (Mira Barkhammar) and Klara (Mira Grosin) spend their time enduring the agonies of parental embarrassment and battling with schoolmates over personal aesthetics (blond and perky versus chopped and spiked), nukes, and whether punk's dead or not. Wreaking vengeance on a group of churlish older boys by snaking their time slot in the local rec center's practice space, they find themselves equipped with a wealth of fan enthusiasm, but no instruments of their own and scant functional knowledge of the ones available at the rec center. Undaunted, they recruit a reserved Christian classmate named Hedvig (Liv LeMoyné), whose objectionable belief system — which they vow to subvert for her own good — is offset by her prodigious musical talents. Anyone who was tormented by the indignities of high school PE class will appreciate the subject matter of the group's first number ("Hate the Sport"). And while the film has a slightness to it and an unfinished quality, Moodysson's heartfelt interest in the three girls' triumphs and trials as both a band and a posse of friends suffuses the story with warmth and humor. (1:42) *Shattuck, Smith Rafael.* (Rapoport)

X-Men: Days of Future Past Bryan Singer, director of the first two X-Men films (2000's decent *X-Men*; 2002's meh *X2*) returns to helm this latest franchise entry — the fourth sequel in a series that also includes two movies focusing on Hugh Jackman's Wolverine. That fan-favorite character is front and center in both of *Days of Future Past*'s time frames: the present, a bleak dystopia in which robot assassins have wiped out nearly every mutant (save Wolverine, Patrick Stewart's Professor X, Ian McKellan's Magneto, and a few others), and most humans along with them; and the past, a key moment in the polyester-laden 1970s in which mutant avenger Mystique (Jennifer Lawrence) inadvertently sets the disastrous future events in motion by killing robot designer Trask (Peter Dinklage). Wolverine time-travels to convince younger versions of the Professor (James McAvoy) and Magneto (Michael Fassbender) to put aside their Himalayan-sized differences to stop her. (Speaking of avengers, there's a capital-A one here: Quicksilver, a character from both comic-book worlds; he's portrayed here with giddy mischief by *American Horror Story*'s Evan Peters, and is the film's high point.) Yes, that's a heady plot, and there are a zillion other characters, but *Future Past* manages, for the most part, to avoid feeling like an overloaded mess. It's most entertaining in scenes that show off its characters' superpowers — clearly, the CG artists had a blast working on this one — which are plentiful enough to make slogging through the ennui-laden moments of downtime worth it.(2:10) *1000 Van Ness, SF Center, Sundance Kabuki.* (Eddy) **SFBG**

REP CLOCK

Schedules are for Wed/11-Tue/17 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$10-12. "Cine Mas:" **Delusions of Grandeur** (Almaraz and Ramos), Thu, 7:30.

BERKELEY FELLOWSHIP OF UNITARIAN UNIVERSALISTS 1924 Cedar, Berk; www.bfuu.org. \$5-10. **State of Siege** (Costa-Gavras, 1972), Thu, 7.

BRAVA THEATER 2789 24th St, SF; www.qwocmap.org. Free (\$5-10 suggested donation). Queer Women of Color Film Festival, four programs of short films (all screening with captions) under the theme "Re-Generation," Fri-Sun.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. **The Wind Rises** (Miyazaki, 2013), Wed, 7 (subtitled), 9:30 (dubbed). •**Joe** (Green, 2013), Thu, 7, and **Red Rock West** (Dahl, 1993), Thu, 9:15. "Midnites for Maniacs: Bloody Fangs Double Bill:" •**Interview with the Vampire** (Jordan, 1994), Fri, 7:20, and **Vampire's Kiss** (Bierman, 1988), Fri, 9:45. This double bill, \$12. **Frozen** (Buck and Lee, 2013), Sat-Sun, 1. Presented sing-along style; advance tickets (\$10-16) at www.ticketweb.com. •**Lost in America**



(Brooks, 1985), Sat, 7:15, and **Something Wild** (Demme, 1986), Sat, 5, 9. **Othello** (Welles, 1952), Sun, 5, 7, 9. •**Under the Skin** (Glazer, 2013), Tue, 7, and **Trouble Every Day** (Denis, 2001), Tue, 9:05.

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CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Room** (Wiseau, 2003), Sat, midnight.

COURTHOUSE SQUARE 2200 Broadway, Redwood City; www.redwoodcity.org. Free. **Lee Daniels' The Butler** (Daniels, 2013), Thu, 8:45.

JACK LONDON FERRY LAWN Clay and Water, Oakl; www.jacklondonsquare.com. Free. "Waterfront Flicks:" **Gravity** (Cuaron, 2013), Thu, sundown.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "A Theater Near You:" **L'avventura** (Antonioni, 1960), Fri, 7:30. "Martin Scorsese Presents Masterpieces of Polish Cinema:" **Saragossa Manuscript** (Has, 1964), Sat, 7; **Ashes and Diamonds** (Wajda, 1958), Sun, 6:30.

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YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "New Filipino Cinema 2014:" **How to Disappear Completely** (Martin, 2013), Wed, 7:30 (reception, 6:30); **Jungle Love** (Sanchez, 2012), Thu, 4; **Debosyon** (Yapan, 2013), Thu, 6; **Sana Dati** (Tarog, 2013), Thu, 8; **Iskawalags** (Deligero, 2013), Fri, 2; **Woman of the Ruins** (Sicat, 2013), Fri, 2; **The Bit Player** (Jaturian, 2013), Fri, 7; **Metro Manila** (Ellis, 2013), Fri, 9:15; **Oro, Plata, Mata: The Restored Version** (Gallaga, 1982/2012), Sat, noon; "Basket Case: Short Films Over the Edge," Sat, 4; **Transit** (Espia, 2013), Sat, 7; **Anita's Last Cha-Cha** (Bernardo, 2013), Sat, 9:15; **No End in Sight** (Tabay, 2012), Sun, noon; **Pascalina** (Miras, 2012), Sun, 2; **Rigodon** (Matti, 2012), Sun, 4:30; **Thy Womb** (Mendoza, 2012), Sun, 7 (reception, 6). **SFBG**

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June 11-17, 2014

Err on the side of caution with communications and plan making this week, as Mercury continues its retrograde motion.

ARIES

March 21-April 19

Patience is the best salve to soothe your wounds. You may want to jump over your fears to get to the next playing level, but the truth is you'll only end up bringing them along with you. Deal with your feelings even if that slows down your progress, Aries. Do things right so you only have to do them once.

TAURUS

April 20-May 20

You need to transform, my dear, and there's no way around it. You can wait until external forces push you or you can do it on your own, but something's gotta give this week. In the game of change or be changed, it's always better to get ahead of the curve.

GEMINI

May 21-June 21

Anxiety is your greatest enemy this week, and if you can cope with that you can deal with anything, Gemini. You are moving through some intense emotional landmines and it's understandable if you feel murky and off balance. Have faith in the big picture and be kind to your self this week.

CANCER

June 22-July 22

What you put in is what you'll get out this week. You don't need to know how things are going to turn out in order to do your very best, Cancer. If you're being motivated by your fears, consider pausing until you can do things focused on what you're moving toward instead of away from.

LEO

July 23-Aug. 22

It's not that all communication is doomed to failure during a Mercury Retrograde cycle, it's that if we're not careful things are more likely to misfire. Be intentional, transparent, and forthright as you endeavor to clear the air and move your plans forward this week.

VIRGO

Aug. 23-Sept. 22

Your ruling planet may be moving backward but you're not, my finicky friend. This is the right time to create an action plan. Whether you need to change careers, start eating better, or deepen your relationships, now's the time to name what you want and what you're willing to do to make it happen.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

There are old patterns disguised as brand new experiences playing themselves out in your personal life. Take the time to get grounded so you can make sure you've learned from your past, and are not blindly rushing to "fix" your present. Be brave enough to risk making new mistakes.

SCORPIO

Oct. 23-Nov. 21

Some wise women once said "STOP in the name of love," and they were right. Hold out hope for all that you love and desire this week, and don't give up without really trying. Be open to being changed by what or who you love this week. Go with the flow and see where it takes you.

SAGITTARIUS

Nov. 22-Dec. 21

Mercury Retrograde is a tricky time to make major decisions because it makes us less likely to understand all the details, and that makes it all the more likely that things will go awry. Take your time so you can make choices that make you happy by being clearheaded and well-informed.

CAPRICORN

Dec. 22-Jan. 19

This is the time to mobilize, but if you do as much as you can, you'll find yourself overcommitted and overwhelmed by the month's end. You're being tested on how well you know yourself, so take the time to investigate what your aspirations are and to make sure your actions are properly aligned with them.

AQUARIUS

Jan. 20-Feb. 18

You'd be wise to deepen your understanding of your own position so that you don't put yourself out there half cocked. There's no rush, so no matter how ballsy you're feeling, don't push yourself farther or faster than you need to go. Protect what you've got and let the rest come in its own time.

PISCES

Feb. 19-March 20

When it's too much it's too much, Pisces! You need a time-out this week. You're overwhelmed and haven't figured out if you're doing what you really want to do, or if you're acting out of obligation. Rise to the challenge of saying "no" to what you need to, so you can say "yes" to yourself.

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ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550332. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF MICKEY SHANE MCCONNEL for change of name. TO ALL INTERESTED PERSONS: Petitioner MICKEY SHANE MCCONNEL filed a petition with this court for a decree changing names as follows: Present Name: MICKEY SHANE MCCONNEL. Proposed Name: X SHANE VIGIL. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/22/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 5/13/2014. May 28, Jun. 4, 11, 18, 2014 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550328. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF GENG YU LIN for change of name. TO ALL INTERESTED PERSONS: Petitioner GENG YU LIN filed a petition with this court for a decree changing names as follows:

Present Name: GENG YU LIN. Proposed Name: DENNIS LIN. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/15/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 5/08/2014 May 21, 28, Jun. 4, 11, 2014

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0358573-00. The following is doing business as OYAJI RESTAURANT 3123 Clement St. San Francisco, CA 94121. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 5/28/2014. This statement was signed by Naminorv Corporation. This statement was filed by Melissa Ortiz, Deputy County Clerk, on 5/28/2014.

Jun. 11, 18, 25, Jul. 2, 2014 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550153. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carmen Giessel King for change of name. TO ALL INTERESTED PERSONS: Petitioner Carmen Giessel King filed a petition with this court for a decree changing names as follows: Present Name: Carmen Giessel King. Proposed Name: Carmen Louise Wehmeier. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 07/01/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on April 21, 2014. May 21, 28, Jun. 4, 11, 2014

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